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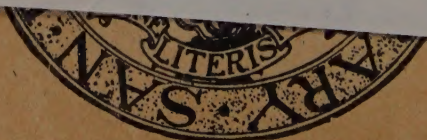


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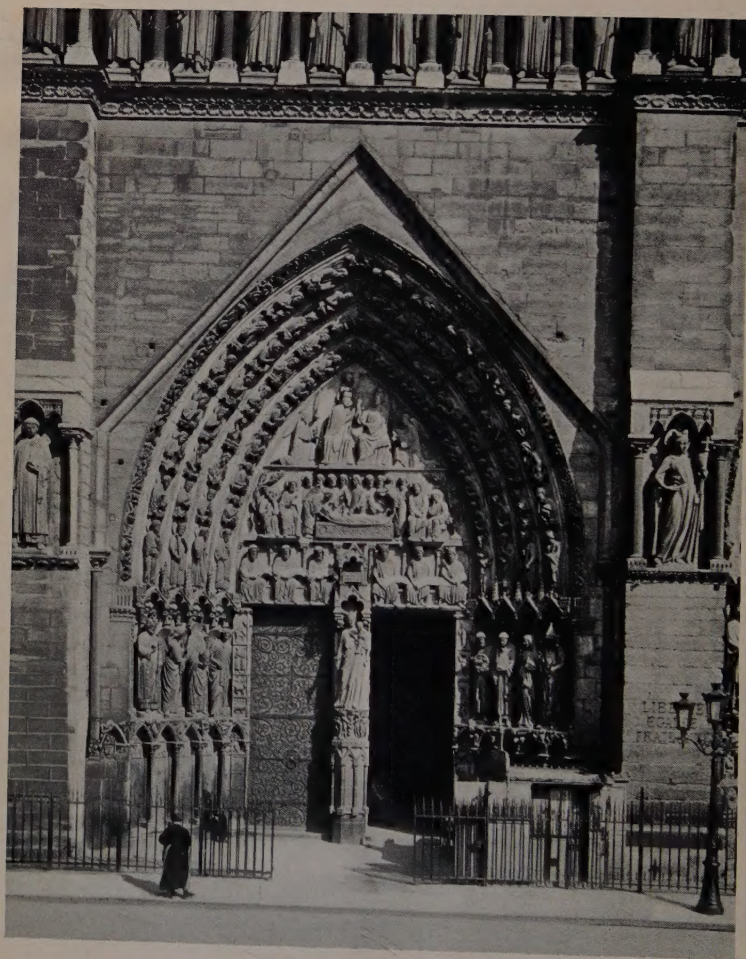


Fig. 1.—Portail de la Vierge. (Nôtre Dame de Paris)

A HANDBOOK
OF
MODERN
FRENCH SCULPTURE

BY

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PROFESSOR OF THE HISTORY AND CRITICISM OF ART (EMERITUS)
YALE UNIVERSITY

*WITH ONE HUNDRED AND EIGHTY-NINE
ILLUSTRATIONS*



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A HANDBOOK OF MODERN FRENCH SCULPTURE



INTRODUCTION

THE history of a particular art should be preceded by an attempt to explain its nature; that is, its peculiarities, its position among the arts, its comparative excellencies and defects, what may, and may not be expected of it; in other words, its æsthetics.

Different principles have been applied in classifying works of art. The correct division can only be drawn from the nature of the work of art itself, which in the totality of its species explains the phases and the movements which reside in its own conception. The first thing that seems important in this connection is the point of view that art, inasmuch as its pictures have received the distinction of appearing in material reality, is therefore for the senses. Thus the peculiarity of these senses and the materials which correspond to them in which the work of art becomes objective, must form the foundation for the division of the various arts.

During the last fifty years metaphysical studies have not maintained their positions at centers of learning. This is especially true of American colleges where

the advance of practical sciences has pushed speculative studies to the wall. Æsthetics, as a branch of metaphysics, has never had a substantial footing in the United States. New England metaphysicians, obedient to Puritanism, ignored it. That a change is coming may be hoped and expected. Wherever the study of the fine arts is admitted as part of the curriculum, æsthetical discussions are sure to follow. Harvard is showing the way. Chicago is setting an example for the West. Still nowhere in this country as yet are abstract theories of art set forth in orderly, reliable and authoritative manner. Nor would the student of to-day know where in Europe to look for a safe expounder and master. A century ago every German university had its professor of æsthetics whose lecture-room was crowded, while writers of distinction did not consider their duties to the public performed until they had discussed the æsthetical questions of the day. To-day the cry in Germany is: "*Es giebt keine Ästhetik mehr.*" It may not be amiss, therefore, if initial inquiries about sculpture be addressed to Hegel, the prince of German æstheticists of the last century; and if his treatises be taken as guide and started in preliminary discussion, premising that readers must think for themselves; that the chief object of metaphysical study is to promote thinking; that no two persons can think alike about a matter of art; that after mastering the ideas of another — no easy matter in itself at times — the question of personal assent must be asked and answered; and that art ideas to be valuable and lasting, to be more than ephemeral sentiments, must be founded on wisely directed study

and observation, and be nourished by the constant exercise of a well-informed and sober judgment.

GEORGE WILLIAM FREDERICK HEGEL¹ was born in Stuttgart on the 27th of August, 1770. At eighteen he entered the University of Tübingen and devoted himself to theological and philosophical studies. In 1793 he was graduated in theology. Until 1800 he devoted himself to private teaching, first in Berne, then in Frankfurt. In 1801 he went to Jena and established himself as an independent (extern) teacher of philosophy. In 1806 he was made a professor of philosophy at its university. He soon resigned in order to take charge of a political newspaper published at Bamberg. In 1808 he was made rector of the Gymnasium of Nürnberg. In 1816 he was appointed professor of philosophy at Heidelberg. In 1818 he was transferred to Berlin, where he remained until he died on the 14th of November, 1831, in his sixty-second year. After his death, between the years 1832 and 1842, eighteen volumes of his theological and philosophical works were published. His lectures on æsthetics were published in three volumes by H. G. Hotho (1802–1843), one of his pupils. Hotho became professor of the History of the Fine Arts in the University of Berlin in 1820 and in 1830 was made assistant director of the Royal Museum.

Hegel's general philosophy of beauty in art and nature cannot be discussed in this work. His divisions, however, of art, and of the various arts, are pertinent to the subject and stimulating. Hegel, at times, is

¹ See Appendix, p. 295.

difficult to read, sometimes his meaning must be guessed at. He should be studied in the original because at times his ideas are so vague, or so complicated, that they cannot be put into clear English though they can be apprehended in the original. There is always the chance, of course, that Hotho may not have clearly understood his master. When I find Hegel's sentences too long, complicated and confusing I accept Charles Bénard's paraphrases.¹ Hegel's "Ästhetik" is divided into three parts. The first part contains his general views of beauty and art: what is beauty; what is art; the ideal; its realization; beauty in the abstract and in the concrete, etc., views more interesting to the metaphysician than to the art-student. In the second part he unfolds his general division of art under three heads: symbolic, classic and romantic. These divisions are worthy of consideration and should be given in as near an approach to his own language as a translation will permit, though the reader be at once plunged into verbiage that cannot at first be understood without effort and which demands close thinking all the while. The first head he defines as follows:² "In it the idea is still seeking its correct artistic expression because it is still abstract and undefined and therefore has not in itself the conception of corresponding expression, but finds itself opposed to natural exterior appearances and to the human happenings conformable to it."³ Because under the circumstances the

¹ Charles Bénard (1807-1898), Professor of Philosophy at the Lycées Bonaparte and Charlemagne; author of many known works, among them free translation of Hegel's "Ästhetik."

² Vol. I, p. 379, ed. of 1842.

³ By the word "Idee" which Hegel uses frequently he apparently

idea apprehends its own abstractions,¹ it is apt to injure and falsify the forms it accepts, — for it can only grasp them arbitrarily. So that instead of a complete identification there is only a consonance, and only an abstract consonance between meaning and form. . . .”

Under the second or classic head, Hegel states as follows: “In the second class, or class of classic art, the art idea is no longer bound to the abstractions and indefiniteness of general conceptions, but becomes a free subjectivity. The spirit as a free subject has life in itself and by itself, and holds within its independence and within its own conception the idea of the adequate outer form, in which it can mould itself and its corresponding reality. In this unity of form and essence is founded classic art. If classic art could be perfect then the spirit pervading it, so far as it could be turned into a work of art, would no longer be an absolute spirit which could only find its proper existence in inner spirituality, but a spirit limited by particulars and fettered by abstractions. The free subject therefore which classic art sets forth appears as something of a general nature, freed from outer and inner accidentals and particularities, and at the same time filled with a separate and distinct personality. An outer form is necessarily a separate and particular form, and for complete union with its spirit this outer

means the first notion of an idea occurring to the human mind. By the word “Begriff” which he uses with equal frequency, he means the further progress of the idea to the point of becoming a definite conception. In this sentence he means that the art idea is not sufficiently developed to recognize what exterior forms are adapted to its manifestation.

¹ Or apprehends that it is still abstract; or because it would force its unmeaning generalities into a concrete existence.

form requires a particular and limited spirit. It follows that only a separate and limited spirit can manifest itself in outer form and can bind itself to form in an indissoluble unity.

“Here art has so far reached its final intent that the art idea when regarded as a spiritual individuality accords in so full a measure with its realization in form, that form is no longer independent of the meaning it would convey; and the meaning within shows itself fully and affirmatively in the form prepared for its manifestation.

“In the third place if the idea of the beautiful is regarded as absolute and therefore as spirit, as free spirit existing for itself, it cannot find itself fully realized in the external world, as its true existence can only be within itself, as spirit. It therefore dissolves the classical union of the inner spirit and the outer form and flees from it back to itself. This lays the foundation for the romantic form of art in which form becomes a matter of indifference because the essence of this form of art, on account of its free spirituality asks more than can be given by outer though lovely representations. Romantic art therefore leads away from the union of spirit and form on the opposite side from symbolic art.

“Symbolic art seeks in vain that perfected unity of spirit and form which classic art finds so far as regards the representation of substantial individuality and which Romantic art leaves behind while seeking for the expression of the spiritual.”¹

¹ To the unfolding and explaining of these divisions Hegel devotes about one-third of his whole work. This third part is not of primary

As specimens of symbolic art he cites the arts of India and of Egypt. Greece offers the best specimens of classic art; while all the arts which come under the influences of Christianity are in a certain measure to be regarded as romantic arts. The interesting division to the student of sculpture is the second, or classical art. If Greek art be the best example of classic art and Greek sculpture be the best sculpture ever produced, then good sculpture should have the qualities Hegel attributes to classic art; that is, it should only express the qualities which can be expressed in form, should express them fully and clearly, should confine attention to them and should not detract it by superfluities or unmeaning ornamentation.

Hegel's divisions of styles proceed from the same fundamental ideas. These divisions occur at the beginning of the third part of his work, which is devoted to "The system of the separate arts."¹

Style he divides into three kinds: formal, ideal and graceful. He introduces the subject as follows:

"It is an ordinary impression that art began with the simple and the natural. This may be accepted in a measure, for manifestations of the true spirit of art, the rude and the wild are more natural and more simple than the studied and the conventional. Different, however, are the natural, the lively and the simple of art, as seen in the fine arts. Those beginnings which are simple and natural from the point of view of rude-

interest to the artist, or to the student of art; because in it the arts are considered as subordinate to the history and development of religions and of moralities, and therefore as playing their parts in Hegel's religious and moral speculations.

¹ Vol. II, p. 245.

ness have no place in art and beauty. Children, for instance, make simple figures, and with a couple of ill-shaped strokes will indicate a man or a horse. Beauty, on the other hand, needs in its beginning an accomplished technique, many trials and experiences. And simplicity, the simplicity of beauty, the great ideal, is rather a result that is only achieved after many trials in overcoming the manifold, the gay, the erratic, the extravagant, the painful. In this victory equipments and preparations must be hidden and blotted out, so that free beauty entirely unhindered seems to flow forth like a stream, as with the behavior of a cultivated man, who in all he does and says is free, easy and simple; but to whom this ease and simplicity are not natural but the result of training and study. Thus from the nature of things, as well as a matter of history, art in its beginning appears artificial and clumsy, given to accessories; painfully particular in the ordering of drapery and of surroundings. . . .

“The earliest works of art in all the individual arts show forth the most abstract ideas; simple stories in poetry; confused theogonies, with their abstract thoughts and defective construction; single statues of saints in wood or stone; while the execution remains incomplete, uniform, or confused, stiff, dry. In the plastic arts the expression of the face is stupid in repose, without intellectual expression, but rather with one of animal vacuity; or, on the other hand, its characteristic traits are sharp and overdrawn.

“In the same manner the members of the body and their movements are without life. Arms, for instance, are fastened to the trunk; legs are not separated, or

they are badly jointed, angular, and affect stiff movements. In other respects, also, figures are misformed. They are either contracted, or else they are immoderately thin and elongated. On the other hand, to the accessories, such as clothes, hair, weapons, etc., much care and attention are given. But the folds of the garments remain wooden and independent. That is, they do not conform to the shape of the body, as is often seen in early statues of the Virgin and of saints. Sometimes folds are laid in regular parallel rows, sometimes they are broken up into sharp angles, not flowing, but divided into broad spaces.¹ In the same way, early poetry is ragged, without unity, monotonous; governed by one abstract idea, or sensation; or else wild, passionate, with details badly connected and the whole not bound together into a strong organization. Style, as we here must regard it, began after these preliminaries and with the advent of the fine arts. With them style is at first rude but soon is tempered to what we call the severe style. This severe style is the higher abstraction of beauty which stops short at the essential and expresses and represents beauty in its large masses. Grace and loveliness are as yet disdained. The subject itself controls. Little care, or work, is given to accessories. The style adheres to copying and repeating existing models. As to the subject-matter to be expressed and represented, the style adheres to what already exists, to existing religious traditions, for instance. So also in the outer form, the subject must control, and no new invention be admitted. It is content with the grand impression

¹ This describes exactly the sculpture of the French Romaine period.

that the thing exists and that its existence and power appear in its representation. Everything that is accidental is banished from this style, so that the freedom and capriciousness of subjectivity should not appear to intrude. Motives are simple, the represented purposes are few. So it happens that there is little variety in the details of form, muscles, or action.

“The second, the ideal, the purely beautiful style, floats in the middle distance between the merely substantial expression of the theme and entire surrender to the intent of pleasing. The character of the style is the highest liveliness combined with a quiet and beautiful grandeur, as it is to be admired in the works of Phidias or Homer. Here liveliness is shed over everything, all points, shapes, turnings, movements, limbs. In them there is nothing insignificant; nothing without expression, but everything is lively and active. From whatever point the work is seen, it shows energy, the very pulse of life. At the same time this vitality manifests a unity, a single object, individuality of action. Together with this true liveliness we find the breath of grace infused throughout the work. Grace, which the severe style disdains, is a recognition of the hearer, or the observer. Grace in the ideal style appears merely as a recognition or a complaisance; and not as an effort. This can be explained as follows: Conception is concentrated and independent substance. When it presents itself in art and thus, as it were, begins to exist for others, it passes from its simplicity and unity into a sphere of particulars, divisions and details. This passage into concrete existence may be regarded as a favor on the part of the

conception, because the pure conception does not need it but only assumes it for our sake. Such a charm can only maintain itself at such a height when the inner substance is self-contained and indifferent to its outside attraction. That which only blooms on the outside is a species of overflow. This indifference of the inner consciousness to its outer appearance, this repose within itself, is what constitutes the lovely abandon of grace, which places no value upon its appearance. Herein is to be sought the height of the beautiful style. Art which is fine and free is indifferent to its outer form so far as it exhibits no particular thought, intent, or object; and would have every expression and motion point back to the idea and the soul of the whole. Only in this way is the ideal of the beautiful style preserved which is neither dry nor severe but which softens itself to the cheerfulness of beauty. No violence is done to any appearance, to any part. Every member appears for itself, rejoices in its own existence, yet is content to be a part of the whole. This alone can give to the depth and distinctness of individuality and character the charm of life. On one side the subject rules alone; but in its manifestation, in the clear and full variety of features which makes the appearance definite, precise, lively and present, the spectator is freed from the preponderance of the subject itself by having before him its fully developed, concrete life.

“If this tendency towards the emphasizing of the outer appearance is carried still further the ideal style will be developed into the pleasing, or the agreeable style. Here another intention is manifest than that

of making the subject matter lively. To please, to make an impression, becomes an intention, an independent object. The famous "Apollo Belvedere," for instance, may not be classed with the graceful style but shows the transition. Because in this kind of pleasing the subject itself does not control the whole of the outward appearing; details, though they proceed from the subject and are necessitated by it, become more and more independent. They appear to be added ornaments, or interwoven episodes. Nevertheless, as they seem to be accidents so far as the subject is concerned, and only serve their purpose as they affect spectator or hearer, they apparently aid with flattery the designed impression.¹ In this way Virgil and Horace charm with a cultivated style where, amid a division of intentions, is recognized the effort to please. In the architecture, sculpture and painting of the graceful style, grand and simple masses disappear and independent, little, picturesque arrangements appear with ornaments, decorations, dimples, elegant coiffures, smiles, many folded draperies, attractive colors and forms; striking, difficult, but still unforced, poses, etc. When the so-called Gothic passes into the graceful style, it develops illimitable ornamentation; so that the edifices seem composed of superimposed columns, towers and minarets covered with the most divers ornamentation; without, however, destroying the effect of the mass, or of the general proportions.

"As all this branch of art devotes itself to outside representation and to the production of an effect, its

¹ The idea is that hearer and spectator are flattered by the ornaments which are added to please them.

further development might be called the effect style; in which for the purpose of producing an impression, even the unpleasing, the exaggerated, the colossal, (in which the stupendous genius of Michael Angelo so often erred) sharp contrasts, etc., are employed. Effect is a dominating turning toward the public, whereby the work of art ceases to be calm, self-sufficient, serene, but seems to leave itself and to summon the spectator to itself so that they may come close together in the representation.¹

“Both self-repose and consideration for the spectator must exist in every work of art, but in perfect balance. If the work of art, as in the severe style, is entirely self-contained showing no desire to speak to the spectator, it remains cold. If too considerate of the spectator, it pleases him, but not by its worth, not by the value of the subject and its simple conception and representation. The tendency if continued degenerates into carelessness. The work of art becomes a mere accident in which the conception is no longer recognized, nor the form adapted to it and essential to it, but only the poet and the artist with their subjective intentions, their handiwork and their skillful execution are manifest. In this way the public is freed from the necessity of understanding the essential idea of the work if it have any, but is brought into communion with the artist's intention to please, and perceives the cunning and skill with which he has carried out his intention. To be brought into this close union with the intent and skill of the artist is the highest flattery and causes the reader, the hearer

¹ An exact description of French sculpture of the present day.

and the beholder to admire all the more the poet, the musician and the plastic artist. Vanity is satisfied by being invited to the tribunal of art and by having submitted to it, as it were, the intentions and points of view of the artist.

“In the severe style, on the contrary, no concessions are made to the spectator. The substance of the conception in its stern and dry representation repels familiarity. This repulsion is often intentional on the part of the artist who puts a deep meaning into his work without making it clear or attractive. On the contrary he intentionally makes its interpretation difficult. Such a mystification is in itself another affectation and equally opposed to the pleasing style.”

Hegel then proceeds to consider the different arts. He does not approve of dividing them in accordance with the senses to which they appeal, not only because the senses of touch and taste would have to be excluded but because the division is too material. The division he accepts is based on the amount of spirituality each art contains and exhibits. Architecture he puts first as being the most material and the least spiritual. Then follow in order sculpture, painting, music and poetry. Poetry he regards as the greatest of the arts because it is the most purely spiritual, the one in whose artistic construction matter does not enter. At least half of Hegel's work is given to the individual arts. They are regarded from historical and theoretical points of view; studied, criticized and compared in tiresome detail. What he states in a general way about sculpture is as follows:¹

¹ Vol. II, p. 353.

“The spirit is opposed to the inorganic nature of the material of which architecture makes use in its efforts to express the spirit. The spirit would have the work of art express itself and nothing else. The necessity of this advance away from the material lies in the nature of the spiritual in which the subjective essence differs from the objective. Architecture in its appearances shows a little of the spirit but without thoroughly infusing the spirit and making the spirit alone appear. Art therefore withdraws itself from the organic which architecture, bound as it is to the laws of matter, can only endeavor to bring near to spiritual expression. It withdraws back towards its inner consciousness, where, unmixed with the organic, it can appear in its higher truth.¹ On its way back, away from mass and matter, its first stop is at sculpture.

“But the first step art takes in this new direction is not a return of the spirit to its inner subjectivity which would permit of only an ideal outer representation, but the process stops at the point where the spirit can be manifested in bodily form and in bodily form find homogeneous expression. The art which takes for its object this point of spiritual development is called on to present spiritual individuality appearing in matter, and in perfectly appropriate matter. It might be claimed that speech is a manifestation of the spirit in matter, so far as sound may be regarded as matter; though it has no more value as concrete matter than air or motion. All these may be regarded from one point of view as manifestations of the spirit.

¹ Hegel regards the art instinct as a living spirit endowed with the power of withdrawing within itself like a Hindoo divinity.

Bodily form, on the other hand, is real matter, such as stone, wood, metal, occupying space with three dimensions and having ponderosity. The part of sculpture is to represent the spirit outwardly by means of solid form fashioned to correspond to its character. Sculpture and architecture have this in common, that they use sensible things as sensible things, matter as matter, occupying space. They differ in so far as sculpture does not use matter as mere matter, to serve as an outer covering for the spirit as a garment, but represents in form the spiritual itself, free and independent; form interpenetrated by the spirit; and the two, body and spirit, forming one inseparable whole. The sculptured work frees itself from the fate of architecture which condemns matter to serve merely as an outer covering for the spirit; and presents itself as a free and independent existence. In spite of this independence, the sculptured work remains in essential relations to its surroundings. A statue, a group and, still more so, a relief, cannot be made without considering the places to be occupied. A work of sculpture may not be finished first and placed afterwards; but it must be conceived in connection with the place for which it is destined, and with the things by which it will be surrounded. Sculpture has enduring connections with architectural spaces. Statues were first made for temples and to be erected within the *cellæ*, just as painting furnished the altar pieces for Christian churches and just as Gothic architecture shows the interdependence of the two arts. Statues are not only for temples and churches; but halls, staircases, gardens, parks, triumphal arches, are enlivened, peopled

even, by works of sculpture. Still further and apart from its surroundings, each statue demands its appropriate pedestal.¹

“If sculpture be compared to other arts than architecture, painting and poetry are the two which seem to invite the comparison. Both statues and groups present spiritualized form in full liveliness; man as he is. Sculpture, therefore, seems to possess the method which is truest to nature of representing the spiritual, while painting and poetry seem comparatively unnatural; painting, because instead of using space as the human form and natural objects actually fill it, only makes use of surfaces; while speech makes no use at all of space but only tries to impart its impression by the use of sound. The contrary, however, is the fact. For if the work of sculpture seems outwardly the most natural, this exterior naturalness does not correspond to the nature of the spirit which shows in deeds and speech only its inner self and what it really is. In these particulars sculpture is especially inferior to poetry. The arts of design excel in plastic accuracy because they put the body before our very eyes. But poetry can describe man’s outer figure, his hair, his forehead, his cheeks, his stature, his garments, his attitude, etc., if not with the precision and accuracy of sculpture, the imagination can supply the deficiency. The imagination does not require such fixed and completed accuracy for its representations. It shows man in action, his motives, the changes of his fortune, with all his feelings, his speeches, his discov-

¹ The kind of pedestals the Greeks had for their statues has not been fully considered.

eries, the revelations of his soul and the outer events of his career. These things sculpture cannot do at all, or but very imperfectly, as it can neither represent inner emotions, as can poetry, nor a succession of actions. It can only present the generalities of the individual as they can be expressed by the body, and then only at a given moment of action without cause, or sequence.

“In these particulars sculpture is also inferior to painting. For in painting, the color and the lights and shadows imparted to the countenance not only give to spiritual expression a greater material exactitude from the point of view of nature, but they create a superior truth and vitality from the point of view of physiognomy and pathology.

“One might suppose, therefore, that sculpture, in order to be more complete, need only add to its advantages in the matter of space, the other advantages which are special to painting. That it was arbitrary on its part to deprive itself of the colors of painting, and to limit itself to one side of actuality, that is the material of form; ignoring the others, and thus becoming a species of makeshift, as outline drawing and engraving may be regarded.¹ In true art, however, there is no arbitrariness. Form, as used by sculpture, is only an abstract side of concrete human life. It presents none of the diversities indicated by particular colors and motions. But this is no arbitrary defect, but a limitation of material and of method of expression imposed upon itself by the nature of the art.

¹ Another instance of Hegel's inclination to personify the arts by attributing to them conscious action.

Art is a product of the spirit, of a high self-conscious spirit. Each kind of art has a distinct purpose and therefore for its object a distinct method of artistic realization. . . .

“Art as a creation of the spirit proceeds by steps and separates things which are separated in thought though not separated in reality. It holds its progressive steps sharply apart in order to develop in each its distinct peculiarities. So the space-occupying matter which serves as material for the arts of design, must be distinguished in thought and be kept apart; first, life within limited dimensions and its abstract form, the body; and secondly, its nearer and more lively particularities as revealed by diversity of color. At the first of these steps sculpture stops so far as the human form is concerned, which it only treats as a stereometric body having dimensions in space.

“A work of art that appeals to the senses must have a species of outer existence, and this existence demands, at the start, attention to details. The first art, however, which treats the human form as an expression of the spirit only deals with an outer existence in its simplest manifestation in space, merely as a visible thing existing in light without even such play of shadow as might lead to the suggestion of color. Here stands sculpture in obedience to the imperative divisions of the arts of design which, not having the power of poetry to group all appearances with the single element of representation, must needs keep them apart. . . .

“Sculpture, in order to set forth the spirit, does not make use of means which are only symbolical or

that only indicate, but uses the human body which is itself the true representation of the spirit. Sculpture is the more satisfied with bodily form the more it represents a subjectivity without sentiment, an unparticularized soul in which there is no determined point of subjectivity. This is also the reason why sculpture does not represent the spirit in action, in a succession of movements which have an object and manifest it; does not show it engaged in enterprises and deeds in which character appears, but as resting in quiet subjectivity. Sculpture therefore prefers to present the body in a quiet attitude, or when movement and grouping indicate but a first and gentle beginning of action. Sculpture is careful not to represent the soul torn by inner and outer conflicts, or borne along by a flood of outer perplexities. On the other hand, as sculpture makes prominent the spirit as absorbed in bodily form, it must make the spirit appear in the whole of the form and in every part equally. It therefore must miss the concentrated expression of the soul, the subjective point, which appears in a glance of the eye, for instance. On the other hand, as sculpture does not pretend to represent special and isolated individuality, it does not need the magic of color as a necessity of expression as does painting. Color, by the fineness and variety of its tones, is capable of showing particular traits of character, and can put into the glance of the eye the fullness of the soul and all the sentiments with which it may be agitated. Sculpture must not use materials which are not appropriate to its place in art development. It therefore must limit itself to the material form of the human body and not

use its picturesque coloring. The work of sculpture is of a single color, ordinarily of white marble, and not of variegated substances. Metals also are used by sculpture, because they are uniform and gleam with a light which is independent of the contrasts and harmony of many colors."

Here must stop the quotations from Hegel. In subsequent chapters he particularizes and expands the points already made. The first chapter in sequence he entitles: "The True Principle of Sculpture," with a subdivision entitled: "Beauty of Form in Sculpture." The next chapter is entitled: "The Ideal of Sculpture," with many subdivisions and examples drawn from the history of races and of art periods.

The third and last chapter is devoted to the various kinds of sculpture: the single statue, the group and the relief. The last division of this chapter is devoted to the history of sculpture from the earliest period to the time when Christianity made use of sculpture for its own special and peculiar purposes. Two present translations, of even select portions, of these chapters would expand this introduction beyond limit. Enough has been given the reader to inform him of Hegel's methods, to show him where in his scheme of fine art he places sculpture and also to start him in æsthetical inquiries, should he be inclined to pursue them.

Before leaving this part of the work a few words in contrast by a few Frenchmen may be in order. First, Chaignet. Anthelme Edouard Chaignet, born in Paris in 1819, *Dr-ès-lettres* 1863, Recteur of the university of Poitiers 1879-1890, author of many re-

markable works, died in Paris in 1901. He was one of the competitors for the prize offered in 1857 by the Academy of Moral and Political Sciences for the best work on æsthetics.¹ Though he was only marked third, his work in some particulars was regarded as the best. It failed in fullness and completion of presentation. His observations about sculpture are interesting. Some of them are as follows:

“If beauty be the sensible form of an ideal and individual force, the essence and character of a moral being, then I think that statuary has a virtue of æsthetic effects more pure and more profound than has painting. It is not and cannot be dramatic. Compositions in which many persons are drawn together in lively action are denied to it by its methods of representation. The laws of weight and the necessity of keeping each personage within its center of gravity only permit limited attitudes. How, moreover, can sculpture dispose figures in planes, or put them in perspective? You cannot separate figures without destroying the connection which should unite them so as to make their participation in an action comprehensible. . . .

“All violent actions, all complicated actions, even all momentary actions, are outside the domain of sculpture. To attempt to compose a picture of statues is to disregard the limits of the art. . . .

“Sculpture reveals but one of the sensible impres-

¹ L'Académie des Sciences morales et politiques was founded in 1795, at the time the Institut was created of which it formed the fifth class. It was suppressed by Napoleon in 1803 and revived by Louis Philippe in 1832. It has fifty regular members.

sions; but one kind of the ideas which we perceive by sight; form only, color is wanting. But is it a real want? Light is a great divinity, but the light employed by painting, that is color, has too much reality, too much sensuality, to be perfectly ideal. Those colors which vivify the flesh, which show so clearly the muscles, the nerves, the skin, the blood; which impart to the body the character of real life, yet human and imperfect life, the *maladezza* that seems one of the objects of modern art, speak too strongly to the senses, express too well the physical body to express the spiritual and ideal essence.

“The flesh, with all its shades, all its livid yellow, blue, imperfections, is a soiled and corrupted garment for the soul and dishonors it by its impure contact. Sculpture also has its light, but it is a light that does not disturb our organs, that has no seduction, does not trouble or hurt the sight. The works of sculpture are bathed in a light which is pure, steadfast, incorporeal as it were, a light that idealizes the flesh and spiritualizes the body by making them incorruptible. Marble in particular seems to clothe form with that pure white light which contains all the colors and seems the symbol of purity and divinity. Marble is a celestial and virginal substance, admirably adapted to express the supernatural beings who escape the corruption of our nature.”

Chaignet quotes Hegel as stating that as statues are without the light of the eye you cannot see down into that interior of the soul which the eye alone can reveal. As statues are without sight they are without the revelation of the spirit. To this Chaignet replies:

“The eye exists in statues as a complete organ. The only thing wanting is the color of the iris, but this color only results from the decomposition of light as it passes through the crystalline lens of the eye. The iris is only made visible by its color which distinguishes it from the white of the eye and the pupil. If color is not light, but only a decomposition of light, and if celestial flesh is incorruptible, it cannot corrupt the light which traverses it; and, though flooded with light, it preserves its virginal whiteness and its celestial purity. In fact statues see. No statue produces the effect of blindness. You can read in their looks. They may not see the colors of this world, for their looks are fixed upon another world. They look with a celestial light which does not disturb the organ of sight and is not decomposed by it, but fills it full with its spotless whiteness. . . .

“We are not in the wild world of passions whose looks are shafts of anger. There is no passion, no anger, to be read in those calm and white eyes which do not decompose the colors of the spectrum.

“What are more inconstant than the plays of the looks, the expressions of the eye, the mobility of its movements, the thousand shades of its changing colors.

“This perpetual mobility only expresses life from its human side; that is, life without permanence, persistence, or unity. Painting, in fixing a single moment and in giving it permanence, necessarily creates a false ideal. It gives an essential character to something that is accidental and changing.

“The difficulties presented by the fusion of bronze, and by the rebellious hardness of marble, prohibit to

sculpture, subjects that are light and frivolous, or in any way vulgar; subjects which both the pencil and the brush may tolerate in moments of folly. Every work of sculpture is long and difficult. It demands a deep and obstinate inspiration. The ideal deposited in rebellious stone must be grand and worthy of the effort it has cost. Sculpture is a chaste and religious muse. It cannot suffer the burlesque, nor even the merely pleasing. Marble cannot laugh.¹

“In sculpture pain is divine, that is to say it is serene. Its subjects must not be common; their execution must not be ordinary. This art is evidently proper to represent divinity, but divinity in such a religion as the religion of Greece. It has no power to represent what is accidental in man; veins, wrinkles, hair, rough surfaces and above all else, the colors which may indicate morbid peculiarities, even the passion which disturbs the limpidity of the look. As all these are denied to sculpture, sculpture may be permitted to exaggerate the permanent, essential and divine side of humanity if done without violence to reality, as God for Greece was but the ideal of man it is easy to understand that it has been stated that Greek thought accords better with sculpture than with any other art; poetry, possibly, excepted.”

Voituron, the second man in the competition, accepts Hegel's classification of the arts, ranking architecture as the lowest in respect to spirituality. He then proceeds: “Sculpture takes the next step in determining the ideal because, to express it, it borrows from outer nature the richest and most expressive forms

¹ Diderot, “*Œuvres complètes*,” tom. XIII, 287.

of organic beings. Nevertheless, the materials it uses, and which are substantially the same as those used by architecture, do not permit it to go far in this direction. Sculpture should limit itself to expressing the ideal of the human form, or of that of a few animals, or to give outer manifestation to those sentiments of the soul which are the easiest to grasp and to render. That was all the human mind asked before the advent of Christianity, and that is the reason why sculpture is essentially the art of antiquity. It would be erroneous to pretend that during the best periods of Greek art sculpture was not in a measure spiritualized. There can be no true art which does not manifest the life of both soul and mind. But it is incontestable that the ancients were not so advanced in this line as are those of more modern times. They had no ideas of infinity nor of absolute perfection. Nor had they the sentiments these ideas produce; Christian melancholy and fraternity, for instance. From what we know of their painting, sculpture was to them the type of every art. It is different in these modern times. Painting is for us the foremost of the plastic arts; painting is the art which sculpture tries to imitate within the limits prescribed to it. Although there is no line of demarcation clearly drawn between ancient and modern sculpture, it is the modern which offers us the most remarkable examples of expression carried to the highest degree and obtained, sometimes, at the price of exterior beauty.

“But expression alone is not sufficient in art. Expression is not beauty. There must be added to expression beauty of execution. In this field, sculpture

is much more restricted than painting, for it lacks the beauties of color and *chiaro-oscuro* with which to offset the defects of drawing. Correction of drawing is therefore rigorously essential in sculpture."

Voituron lays down laws to assist sculptors in their work. Some of them are of equal value in criticism. For instance:

"The first rule is that the idea to be expressed must determine the external character of the work. For instance, the subject may exact violent movement, or repose, severity, or playfulness, elegance, grace, simplicity, or magnificence. . . . Beauty is never independent of object and distinction. The subject must control. In it are to be found the unity, the order and the life of a work of art.

"Practically there must be one dominant line which must be a unit of direction and of dimension for all the subordinate lines. These may introduce variety, but must not destroy harmony; that is, the unity and accord of all the parts in one general effect. . . . These general principles which apply to single figures apply equally well to groups. Nevertheless, variety is as indispensable to beauty as unity, for the two concur in realizing order which is the first element of beauty." Further quotation from Voituron is impossible. The reader who is interested is recommended to read all of the fourth section of his eighth chapter.

A few lines from the prize man must terminate this introduction.

Lévêque writes as follows of sculpture: "In spite of the imperious necessity laid on sculpture to religiously respect physical beauty; to moderate the ex-

pression of head and features; to give to the body more importance than it has in painting and to spread all over it, as it were, facial expression; sculpture, nevertheless, is able to interpret to a high degree the beauties of the soul. It is only in so doing that it approaches perfection. It is only in this way that it has achieved its greatest triumphs." Lévêque then proceeds to make his point good by references to the great sculptors of antiquity, particularly to Phidias.

Of painting in comparison with sculpture, Lévêque writes as follows:

"The beings put before our eyes by both painting and sculpture are dumb and still. Their only language is attitude, gesture and expression, and their action, when once determined, is forever fixed. At first it would seem that painting had the additional disadvantage that its personages are only seen from one point of view. In spite of this apparent disadvantage and of their common weaknesses, painting disposes of more numerous, varied, and of greater powers of expression than her sister art sculpture. By the eye and its changes painting expresses not only passion and will, but thought, either applied to a particular object, or plunged into the depths of the infinite. By means of color, painting increases the expression of certain features without exaggerating it; diminishes that of certain others without effacing it. By color, painting increases the splendor of beauty and hides in a measure forms that are not pleasant. By means of color, painting may even make use of things that are ugly, a use utterly prohibited to sculpture. By the play of light, painting takes possession of air and space

and fills them with her creations. By means of perspective, painting multiplies distances and aspects, extends the field of vision and places within limited boundaries the limitless forms of life and nature. Finally, not being encumbered by the weight of marble, bronze, or stone, painting at will lifts her personages from the earth where sculpture chains them and audaciously launches them into the upper air.”¹

All that Lévêque writes about painting is interesting though not of the nature of a comparison with sculpture.

This introductory chapter is only for the purpose of putting the reader in a sculpturesque state of mind. It may be omitted by those who only care for the historical presentation of the subject.

¹ For purposes of comparison. — Ed.

CHAPTER I

HISTORICAL

BY French sculpture is meant sculpture that is distinctly French; practiced by Frenchmen, within the limits of France or where foreign influences did not disturb French talent. Both France and Frenchmen are at times vague and varying terms.

Since 1871 the inhabitants of Alsace and Lorraine have ceased to be Frenchmen and have become Germans; while since 1860 the inhabitants of Nice and Savoy have ceased to be Italians and have become Frenchmen. Political changes are followed by changes in habits, disposition and character. Though along boundaries changes may be slight and slow, back of them, and perpetually working, are racial differences which are strong, permanent and uncompromising. Every decade Paris, London and Berlin grow further apart in spirit. The original home of the ancestors of the French was bounded on the west by the Atlantic, on the northwest by the English Channel, on the northeast and east by the Rhine and the Alps, and on the south by the Pyrenees and the Mediterranean.

After the disruptions that followed the death of Charlemagne, it was over a hundred and seventy years before Hugues Capet appeared and modern France was started. It was two hundred years more before Philip

Augustus had so strengthened and enlarged royal authority that the kingdom of France had solid foundation and recognized boundaries. During the time, however, that France was weak politically, the French church was strong and united. Particularly strong were the monasteries. They were centers of financial and political, as well as of ecclesiastical, power. They were the sources of the literary, commercial and artistic activities of the day. The most powerful of them all was Cluny,¹ near Mâcon, founded in 909 by William the Pious, Duke of Aquitaine. It had uninterrupted growth until the middle of the twelfth century when, under Peter the Venerable (1122–1156), it ruled over more than two thousand monasteries and was of more importance than any crowned head of Europe. Its abbots often declined the papacy because they could exercise more power from Cluny than from Rome. The early church of Cluny served as a model for churches built to the south of it as far as the Pyrenees, and to the west of it as far as the Atlantic; and artists from Cluny were everywhere busy as builders, illuminators and sculptors. In 1087 the old church, being no longer adequate, was pulled down and a new one was started. The new church which, next to St. Peter's of Rome, was the largest church in Christendom, was not consecrated until 1131. It was in the pure Romanesque, or round arch, style. It had seven towers, five aisles and double transepts. It did not survive the Revolution. Now there are but a few bits of it left standing. Cluny was a Benedictine monastery. About a hundred miles northwest of Cluny was Vézelay. Here

¹ See Appendix, p. 305.

in the tenth century was established a Cistercian monastery which at one time was Cluny's rival but which subsequently had to accept her rule. The church at Vézelay escaped destruction; was restored in 1868 by Viollet-le-Duc and is now a most excellent specimen of the architecture and sculpture practiced in France before the advent of Gothic.

The unity of French thought and sentiment, and particularly of French art, was maintained during the whole of the Middle Ages, by French monasteries. They gave way before the growth of cities, and the determination of the inhabitants of cities and of their bishops, to be free from monastic rule.

The history of French sculpture is divided into three grand periods: medieval, renaissance and modern; and each of these may be subdivided from different points of view.

Medieval sculpture is easily divided into Gothic and pre-Gothic, and pre-Gothic may be divided as it shows prominence of Byzantine, Roman, Arabic, Norman and Scandinavian sources and influences. Gothic French sculpture being indigenous may be divided into as many parts as there were local schools with local peculiarities. To understand these peculiarities would require more time and attention than the ordinary traveler has to spare and might not increase his enjoyment.

French renaissance sculpture is still a field for investigation and is becoming a battle-ground for critics. Forty years ago it was supposed that during the Hundred Years' War, or, in round numbers, from 1330 until 1450, French art was dead; that French artists were driven out of the country or were forced to support

themselves in ways that were not artistic. Many were driven out, but they carried with them the knowledge of French art; and of the many who stayed, some still found employment and have left behind them monuments of their skill. The devastating English did most of their devastating in the north of France. They did not devastate Normandy because they held it, nor about Bordeaux, for they held that too. The dukes of Burgundy, though Frenchmen, were the allies of the English, while the valleys of the Rhone and of the lower Loire seem to have been too far away for the reach of the conquerors. Another supposition of forty years ago was that there was no French renaissance; that French art remained dead until long after the close of the Hundred Years' War, until the Italian renaissance was escorted over the Alps by the returning Charles VIII, and that all works of art in France from Charles VIII to Henry II or even later, were planned if not executed by Italian artists. This theory has been found incorrect, but how far so, is still a subject of inquiry; also when and how it was that Italian art completely captured public taste; and was the capture complete? There are also difficult questions connected with modern sculpture. What is modern sculpture? Where are its lines of demarcation? What are its peculiarities; how is it to be distinguished by time, or by characteristics, etc.?

It is evident that a handbook, intended for the use of travelers, cannot go deeply into any of these questions and must ignore many of them. French sculpture in all its phases and in all stages of its development, can be satisfactorily studied in Paris. The Musée de

Sculpture Comparée in the Trocadero already contains plaster cast reproductions of the best specimens of medieval and renaissance art. Its halls are so wide and so lofty that entire church portals are reproduced and exhibited. Surroundings and the impress of the originals are wanting, but ordinary curiosity is pleased and the technical student is satisfied. To visit Vézelay and Moissac are hard journeys. The majority will be satisfied with the view of their reproductions and will bless a government that fosters art so generously. Apart from the Trocadero are the Louvre and the church of St. Denis. The Louvre contains specimens of sculpture from the eleventh century to the last century, and additions are being continually made to its store. Since the secularization of St. Denis, it has become the one great museum of funereal sculpture. It claims to have specimens from the time of Dagobert to the time of Henry IV. The collections at the Hôtel Cluny and at the Petit Palais, those of the Comédie Française and of the Hôtel Carnavalet, are small, and most interesting. There is hardly a church in Paris that has not works to offer of some one of the centuries since it was built. In the streets and squares of Paris, from one end of the city to the other are, in increasing numbers, the very best specimens of the peculiar monumental sculpture of the day, while at the Luxembourg are always to be seen equally fine specimens of sculpture which, for the purpose of distinction, may be called interior sculpture. Moreover, Versailles is so near Paris as to be reckoned a part of it. Its sculpture, both in number and quality, is far inferior to its painting, but nowhere, save within its walls and within the reach of



Fig. 2.—Head of King. (Nôtre Dame de Paris)



Fig. 3.—The Original Virgin. (Nôtre Dame de Paris)



Fig. 4.—Crowning of the Virgin. (Nôtre Dame de Paris)

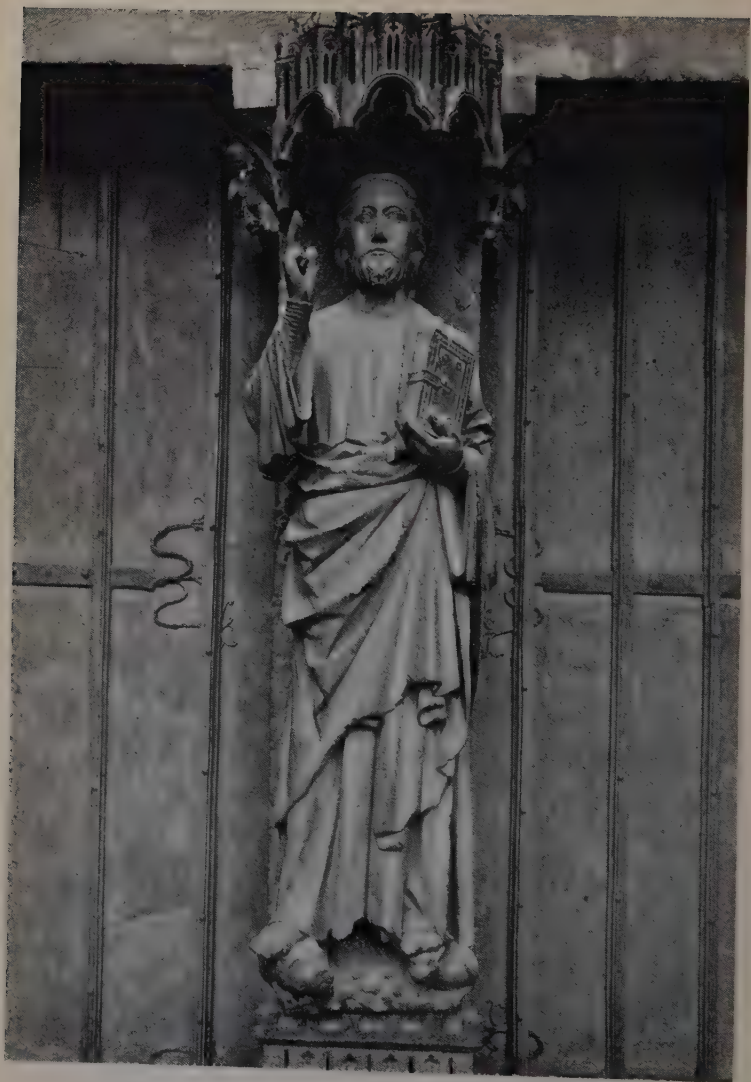


Fig. 5.—Beau Dieu d'Amiens. (Cathédrale d'Amiens)

its gardens can the sumptuous sculpture of Louis XIV and his times be appreciated and enjoyed.

PART I

French Medieval Sculpture

Two peculiarities distinguish it from both ancient and modern sculpture. It is distinctly religious and as distinctly connected with architecture and with external architecture. Specimens not found ornamenting the exterior of churches are rare.

For this reason and because limitations are imperative, it may be satisfactory to survey the period from the point of view of Christian iconography. The theme is generic and in its study fundamental principles have already been established. Sculpture that is purely ornamental, as it appears in the capitals of columns for instance, should be treated separately.

France is literally covered with specimens of Romanesque and Gothic church architecture. There is not a town and hardly a village that has not a church with a date between eleven and fifteen hundred. Their study is the delight of modern French archeologists and is making more and more clear and rich the principles of the greatest religious architectural development the world has ever seen. To those interested in the pending discussions the "Revue Monumentale" is recommended. The greatest cathedrals have already been sufficiently studied to be well understood.

Premising that the student has always within reach Viollet-le-Duc's works, the following completed works

are recommended. For Amiens, George Durand's monumental and exhaustive work, published by the "Société des Antiquaires de Picardie, 1901." For Rheims, "Ch. Cerf Nôtre Dame de Rheims," 2 vols. "Histoire et Description," 1861, a second edition in 1908 (?). For Paris, "Description de Nôtre Dame, Cathédrale de Paris," par M. de Guilhermy et Viollet-le-Duc, Paris, 1865, and "La Cathédrale Nôtre Dame de Paris," par Marcel Aubert, Paris, 1909.

A large number of the statues on the exterior of Nôtre Dame de Paris are modern restorations executed under the superintendence of Viollet-le-Duc during the early fifties of the last century. Of all the grand cathedrals of France, the Paris one suffered the most at the hands of the revolutionists; the Amiens church suffered the least.

The reliefs in the tympana of the several portals at Paris did not suffer so much. The relief in the tympanum of the portal of the Virgin or the northern portal of the west front is one of the most remarkable works of Gothic art.

"The sculpture of the *Portail de la Vierge* (Fig. 1) is of a high order. It is not so fully developed as the sculpture of Amiens and Rheims, but shows admirably the extraordinary qualities of French art of the thirteenth century. Where French stone-cutters of the period got their schooling is one of the great mysteries of art history, for the art seems to have been indigenous, independent and original. It could not have been born of classic art, for a knowledge of classic art did not reach France until the sixteenth century. It could not have been the offspring of Byzantine art, for it was

opposed to Byzantine art in every particular. Byzantine art was based on rules and precedents. Gothic sculpture looked nature directly in the face and accepted her guidance implicitly. French stone-cutters may have learned from Byzantine masters how to hold a chisel and how to strike it with a hammer, as Giotto may have learned from Byzantine masters how to prepare pigments and how to wield a brush. But then came the parting of the ways. Giottoesque art kept within hail of the Byzantine. French art turned abruptly away.

“In order to show clearly the character of the sculpture of the *Portail de la Vierge*, Viollet-le-Duc caused to be executed a few drawings, which can be better and more easily understood than photographs. They are exact in line and expression and are free from the obscurities with which time has veiled the original stone.

“This is the head of one of the kings of this portal (Fig. 2). Those who have studied Greek art will recognize at once that there is nothing here of the Greek type. The forehead is high and broad, showing predominance of the intellect; the nose is long and fine; the mouth is straight and close; there is not a trace of even refined sensuality. The expression is grave, solemn to the verge of sadness; a refined face, — a face of Christian experience and faith. The face is individual yet typical. So many just such faces grace Gothic doorways that the face must be in a measure an accepted type. Yet the features are so human, so individual, that they must have been modeled on those of life. The long waving hair, the close-cut beard and the very slight moustache, must have been of the fashion

of the day. How admirably and artistically they go with the type. In this head are faithfully observed the rules of all the best art periods. Details are suppressed. The modeling is large and broad. The conception is simple; its manifestation clear. The artistic beauty of the work is readily perceived and easily appreciated. He who has studied Greek sculpture and Italian painting and has profited by the study, will find in Gothic sculpture a new source of enjoyment. He will find the same principles exercised, and the same happy results when the same principles control.

“The original Virgin (Fig. 3) on the dividing column is a different but equally interesting type. She is decidedly aristocratic, of fine intelligence and of quick sensibilities, not a bit ascetic. Her large fat cheeks show that she enjoys the good things of this life and enjoys them heartily. Her mouth is small and is about to break into a smile or a pout. She wears her crown comfortably and her veil falls easily and gracefully. The artist undoubtedly got the type from an inspection of the beauties of the courts of Louis VI and of Louis VII, and his models enjoyed in prospect the honor of the admiration of subsequent ages. You notice in this figure, and you must have noticed in the preceding figure, that the eyes are slightly oblique. This is a peculiarity of the sculpture of the first part of the thirteenth century, when artists were still under the influence of their predecessors, had not entirely freed themselves from Byzantine influence, and still thought that eyes must slant a little to be beautiful.

“Grouping is rare in Gothic sculpture. The architecture furnished few spaces for its exercise. There

were no such large spaces as were offered by Greek pediments. No such continuous lines for friezes as the walls of Greek *cellæ*. Spaces within Gothic *vous-sures* were small, triangular, and badly adapted for grouping and action. With larger spaces to fill and with better opportunities, it cannot be doubted that the artists of the Gothic period would have developed the ability to group satisfactorily and successively; for in their early ventures they show an excellent apprehension of the relation of figures to one another, of their relations to space, and of the proper *filling* of spaces. The group of the crowning of the Virgin on this portal is a good example.

"The date cannot be later than 1225 and may be ten or even twenty years earlier. Here the two principal figures are admirably connected in pose and gesture. The Virgin gently bows her head to receive her crown (Fig. 4). The space above her is filled by the crowning angel. In this sketch but one of the two angels is given who fill out the corners of the composition. It would be hard to suggest any alteration to better fill the restricted and angular space. You notice the resemblance between the head of the Saviour and the king's head, shown a moment ago. This shows that the face is typical rather than individual. Do not fail to notice the simple beauty of the draperies." ¹

Of the upper part, the crowning of the Virgin, Emile Mâle writes as follows: ² "There is nothing more chaste or more solemn in all the art of the Middle Ages than the crowning of the Virgin in the north portal of Nôtre

¹ D. Cady Eaton, "Lecture on Nôtre Dame."

² Emile Mâle, "L'art religieux du XIII^e siècle en France."

Dame de Paris. The Virgin, seated by the side of her son, turns to him her pure face contemplating him with clasped hands while an angel places a crown on her brow. Jesus resplendent with a divine beauty blesses her and gives her a scepter which breaks forth in flowers. This group was originally gilded and Mary appeared, like the queen of the Psalmist, robed with a cloak of gold. The setting sun in summer gives back to her her pristine dress. All about her in the *voussoirs* are angels, kings, prophets, saints, forming the court of the queen of Heaven."

The admirable balance of the whole composition should be studied. The lowest row of six seated figures makes an excellent horizontal support for the central scene, where the smaller standing figures are more numerous and are closer together. The upper group fits well into the space it fills, while the triangular space of the tympanum seems logically divided and admirably surrounded.

At Rheims there are specimens of livelier and more realistic sculpture than at Amiens as this scene of the Visitation shows. The *Beau Dieu de Rheims*, however, can hardly be distinguished from the *Beau Dieu d'Amiens* (Fig. 5) and is nearly if not quite its equal in dignity and grandeur. They are both admirable specimens of Hegel's "classic" art and of his "severe" style. Most of the exterior sculpture of Chartres (Fig. 6) is rougher, ruder and less interesting than that of Amiens (Fig. 7), Paris, or Rheims (Fig. 8). On both the north and south sides of the church there are triple advancing portals erected for the reception and display of sculpture. These portals are of later date than



Fig. 6.—Cathédrale de Chartres.

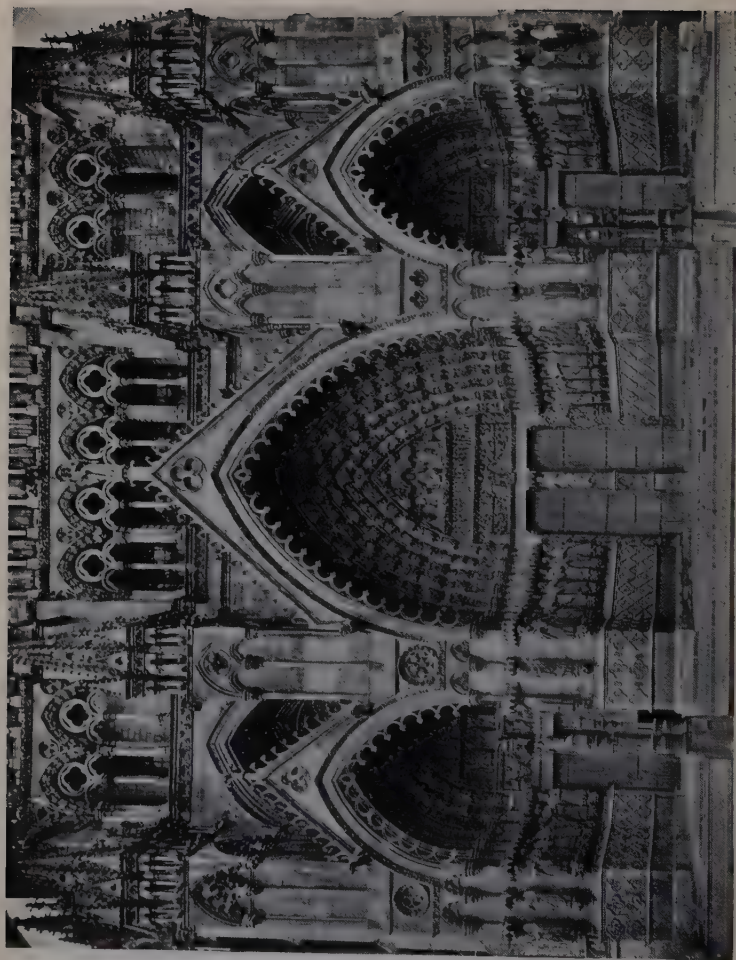


Fig. — Cat)



Fig. 8.—Cathédrale de Rheims.



Fig. 9.—Sluter. Le Puits de Moïse. (Dijon)

the walls of the church to which they are attached and do not seem to be inherent parts of the edifice, but rather appear as distinct buildings of the nature of museums.

All the larger churches of France have already been studied and monographs describing them have been written. The traveler is recommended to study some one church thoroughly. To the ordinary traveler Nôtre Dame de Paris is the easiest of access. Let him take Aubert's work with him to the cathedral and follow it through carefully comparing descriptions with the objects described.

PART II

French Renaissance Sculpture

French art underwent a great change about the beginning of the fourteenth century. Religious zeal gave way to secular and personal sentiment. Church-building on the grand scale of the thirteenth century stopped. The portrait was started, magnificent palaces were built, chapels were introduced into cathedrals and were ornamented with the statues of their founders and of the reigning sovereign. Realism, with all the term implies, became the dominant factor in art. Then quickly came the Hundred Years' War which, if it did not stop art endeavors, destroyed trace of them. French investigators are trying to refind the trace and to build up the art history of these troubled periods. They are making good progress. But until progress be further advanced and better assured, it were wise only to look at a few of the art things that have been certified, with-

out attempting to form schools or to trace the origin of styles.

Charles V of France was born in 1337. At the battle of Poitiers in 1356 from which he ran away as fast as his nineteen-year-old legs would carry him, his father Jean le Bon was made a prisoner by the English and he became regent of the kingdom. In 1358 Etienne Marcel, the Prévot des Marchands de Paris, at the head of an armed mob, broke into Charles' palace and before his eyes slew two of his principal counselors, the Maréchaux of Champagne and of Normandy. Charles, after that, fearing to stay in Paris, determined to live outside its walls. He purchased a number of places just outside the walls to the northeast, altered and connected them, and formed them into a magnificent palace which he called Hôtel de St. Paul from a neighboring church. Nearby he established a Cistercian monastery. In its church he proposed to be buried. Before he died in 1380 the church had become one of the richest in the kingdom. On the outside of the church portal were three statues, the center one on the *trumeau* of Pope Célestin V. On his left, and to the right of the spectator, was Charles, and on the other side, Jeanne de Bourbon, his wife. The church and monastery were destroyed during the Revolution. According to one authority the portal with its statues were standing in 1849. At all events the statues of the King and his Queen found their way to St. Denis where they were known as "St. Louis and his Queen" and were regarded as mortuary. Their true names and character do not seem to have been ascertained and established

until 1904. Since then they have been in the Louvre, in the room called "Salle des nouvelles acquisitions," on the ground floor of the south side of the Cour du Louvre. No more interesting monuments exist of the age in which they were produced. M. Henri Bouchot writes of them as follows: "The 'Charles V' in the reality of its physiognomy and in its general attractiveness, has a grace and a spirit which are essentially French. The simple and logical style of the drapery is admirable and recalls the drapery of the few authentic French paintings of the day; notably of the '*Parement de Narbonne*.'"¹ The queen Jeanne, full of a familiar good nature, has a most attractive individuality and is a type of a delightful race. As the church was dedicated in 1370, the statues may have been executed about that time, or later. Probably later, as Charles appears to be of middle age, if not already an old man. His face is benign but betrays the weakness of age, if not of senility. There is so much of individuality in the features that the likeness must be exact. He stands erect, is crowned, bears the scepter in his right hand; while in his left rests a model of the church. The pose

¹ The *Parement de Narbonne* is a satin altar cloth about nine feet long and nearly three feet high. On it are most exquisite designs of various scenes from the life of our Lord. The center scene is the crucifixion. On each side of it are narrow panels divided into two vertical parts. In the top parts are, on one side, the New Testament; on the other, the Old. In the lower parts are Charles V and his Queen praying on their knees. The resemblance to the statues is striking. It is supposed to have been executed about 1370 by Jean d'Orleans, *peintre du roi*, son of Girard d'Orleans, who was *peintre du roi* to Jean le Bon. See "Notice des Dessins, etc., du Louvre," also, Bouchot's catalogue of the "Exposition des Primitifs Français," etc., of 1904, p. 2. Formerly in the cathedral of Narbonne, it is now one of the treasures of the Louvre.

of the figure, the turn of the head and the fall of the garments, are worthy and bear the stamp of the best sculpture of the thirteenth century. The Queen is of inferior workmanship. The statues are life size and show traces of having been colored. They prove that there must have existed in France, during the latter half of the fourteenth century, a high school of sculpture. That these statues are not by André Beauneveu de Valenciennes is evident by comparing them with the mortuary statues in St. Denis which are by Beauneveu. The St. Denis statues were ordered by Charles V in 1364, and were for the tombs of himself, his wife, his father Jean II, and his grandfather Philippe VI, the first of the Valois. The workmanship of the St. Denis statues is coarser and shows little artistic merit. The face of Charles V is interesting as it is undoubtedly a rough likeness of him as he was at about thirty.

When Charles V died he left a son, aged twelve, and three brothers: Louis, duc d'Anjou; Jean, duc de Berry and Philippe, duc de Bourgogne. The duc d'Anjou, having been made heir to Jeanne, Queen of Naples, took little interest in French affairs. He devoted himself to raising troops and money for an expedition into Italy; entered Italy in 1382 and died there in 1384 without having taken possession of his kingdom.

MM. de Champeaux and Gauchery¹ state that after the death of Charles V, the *ateliers royaux* of Paris were closed and the king's artists took service with the ducs

¹ "Les travaux d'art exécutés pour Jean de France, duc de Berry, avec une étude biographique sur les artistes employés par ce prince." A. de Champeaux — P. Gauchery. Paris, 1894.

de Berry and Bourgogne. Among these artists are mentioned the sculptors Jean de Liège and André Beauneveu de Valenciennes.¹ Beauneveu, who has already been mentioned, after the death of Charles V returned to Flanders and executed tombs for Louis de Male, Comte de Flandre. After the death of the count in 1384, Beauneveu entered the service of the duc de Berry and remained with him until his own death in 1400. He became celebrated as a painter as well as a sculptor, and there are to-day at both Bruges and Poitiers works which are attributed to his hand.

After the building of the Sainte Chapelle in Paris by St. Louis it became the fashion for French kings and royal princes to attach chapels to their palaces and to build them in imitation of the chapel at Paris. The duc de Berry erected such chapels in connection with his palaces at Bourges, Poitiers and Riom, in the Auvergne.

To be entitled to be called a Sainte Chapelle, the chapel must contain a relic. The chapel at Bourges had statues within and without of the duke and of Jeanne de Boulogne, his consort, presumably by Beauneveu or his pupils. The chapel was destroyed by a hurricane in 1756. Rescued fragments were placed in the cathedral. Here they were again visited by the destructive hurricane of the Revolution. Of the surviving fragments some are still in the cathedral and some in the city museum. A figure of the duke from the exterior of the chapel is in the crypt of the cathedral and is still in a fair state of preservation. The figure is plump,

¹ "There are few names greater in the history of our art." Trans. from Gonse.

is kneeling on a cushion in the attitude of prayer, and is clothed in a long embroidered robe. That the statue was colored is still evident. The head is round; the face is square; the forehead is low and broad; the eyes are wide apart and narrow; the nose is wide at the base and common; so is the mouth. The chin is broad. The expression is good-natured and rather sensual. There is a total absence of majesty, dignity or even aristocracy. One would say a good-natured, rather sharp, store or hotel keeper. Back of the high altar in the chapel was another altar and back and above it a group of the Madonna seated in a high armed chair covered with a rich cloth and holding the infant Saviour on her knees. On each side of the chair were two small standing angels in high relief. On each side of the altar and on a lower level were kneeling statues of the duke and his wife. All of these statues were greatly injured during the Revolution. What is left of them is in the absidal chapel of the cathedral. There are in existence from these works most interesting sketches of the statues of the duke and of his wife. These sketches are in the Museum of Bâle in Switzerland and are attributed to Holbein, though when Holbein was at Bourges is not known, nor how he came to be there. These sketches are admirably done and are full of life and character. The head of the duchess is particularly excellent. The contrast between her fine and aristocratic features and the coarse and common features of the duke is striking. If the statues were the work of Beauneveu, Beauneveu had become an artist of superior ability.

The tomb of the duke was another typical work of



Fig. 10.—Sluter. Le Puits de Moïse. (Dijon)



Fig. 11.—Sluter and Claus de Werve. Tomb of Philippe le Hardi.





Fig. 13.—Sluter and Claus de Werve. Pleurants. (Dijon)

the day. In accordance with the custom supposed to have been established by Louis IX for his children, it was to consist of a long elevated pedestal supporting the sarcophagus on which was the recumbent image of the deceased. The sarcophagus was surrounded by niches in which were figures called "Pleurants" or mourners. These figures were supposed to represent some of the personages who took part in the funeral procession. The real "Pleurants" on whose statues the sculptors of the fourteenth century exercised their skill were hired monkish mourners who by sound and gesture added active mourning to the funeral services. The duke's tomb was designed by an artist named Jean de Cambray, one of Beauneveu's pupils. He was born at Rupuy, a little town in Picardy, not far from Saint Quentin and was first known as Jean de Rupuy but after he moved to Cambray he was known as Jean de Cambray. After working for Louis, Comte de Flandre, he was transferred to the service of the duc de Berry. He died in 1438, having completed the effigy of the duke. Owing to the troubles of the times the tomb itself was not finished until long after the duke's death and by artists whose names suggest Flemish origin.

When completed, about 1457, it stood in the center of the choir of the Sainte Chapelle. When the Sainte Chapelle was destroyed in 1757, it was transported to the crypt of the Cathedral. At the time a detailed description of it was written which may be found on the forty-third page of de Champeaux and Gauchery's most interesting work. During the Revolution the tomb was broken to pieces and its fragments scattered.

The effigy of the duke has been re-created in the

crypt of the cathedral and some of the "Pleurants" are in the Museum. The effigy is of admirable workmanship. Jean de Cambray must be regarded as the best of Beauneveu's pupils, as even superior to his master in delicacy and finish of execution. Especially fine is the disposal of the drapery. The "Pleurants" in the Museum are capital specimens of this kind of sculpture and show how admirably the professional mourners of the day earned their wages.

The limits of this book will not allow further notice of the magnificence of the duc de Berry. To all who read French and to whom the duke is an interesting character, the work to which reference has already been made is earnestly recommended.

The fourth son of King John was Philippe, surnamed le Hardi on account of the valor he displayed at the battle of Poitiers where, though but fifteen, he fought at his father's side until wounded and a prisoner. He was his father's favorite son. In 1363 his father made him Duke of Burgundy, which had been but a short time before reunited to the French Crown. Philippe took possession of the duchy in 1364 when twenty-two. In 1369 he married the heiress of Flanders and from that time until his death in 1404, at the age of sixty-two, he was one of the richest, wisest and most sumptuous sovereigns of Europe. He shared his family's love for the fine arts, and his capital, Dijon, was the rendezvous of the best architects, painters and sculptors of the day. Here they could work in safety because Dijon was outside the devastations of the Hundred Years' War. Some writers maintain that the fine arts of the court of Burgundy were distinctly Flemish and not

French; that the chief artists of the duke and of his successors were from Flanders and that their works have no place in a history of French art. Other writers assert that until the death of Charles V, Paris contained the only established art school in the north of Europe, where French, Flemings and Dutch were drilled in the same principles and practices, and that differences between them were personal and superficial. The truth will be clearer as investigations progress. The question is interesting to the archeologist. Of far more interest to the art student is it to study and enjoy those works of art of the period which still exist.

In 1379 Philippe found time to consider his religious interests. He determined to found a Cistercian monastery at Champanol close to the gates of Dijon, and to build a Sainte Chapelle in connection with it, where he and his successors could be sumptuously buried. The buildings were finished and dedicated in 1388. Drouet de Dammartin was the duke's *maistre général de ses œuvres de maçonnerie pour tous ses pais*. Drouet was French and had already worked on the Louvre for Charles V, and on the Tour de Nesle in Paris for the duc de Berry. As his principal *imagier* Drouet employed Jean de Marville, who had also been employed by Charles V, but who is not so well known as Claus Sluter who was at first employed as de Marville's assistant but who after de Marville's death in 1389 was promoted to the first place. At all events many of the works still in existence at Dijon are attributed to Sluter and his pupils. Sluter, as his name implies, was from the Netherlands. Little as yet is known of his history. The Duke's Sainte Chapelle was built, as were other

Saintes Chapelles, in imitation of the original one of St. Louis in Paris. About the entrance were several statues. In the center, the Virgin and the infant Saviour; on the left of the spectator the duke on his knees presented to the Virgin by John the Baptist; and on the right, the duchess, on her knees, presented by Ste. Cathérine. During the Revolution the chapel was destroyed, with the exception of these figures and the portal to which they were attached, and which to-day is the portal of the church of the lunatic asylum, which covers the site of the monastery.

Of these figures Gonse writes as follows in his "Art Gothique," page 442: "In the presence of these spirited images, released from stone by an imperial mastery and overflowing with life, expression and character, you are apt to forget that you are yet in touch with the fourteenth century and that a hundred years must pass before Michael Angelo can appear. Two of these figures, especially those of the duke and of Ste. Cathérine, are incomparable for grandeur, force and boldness. In them has the innovating genius of Sluter had its most radiant flight. The face of the duke is an icon of the first order. To find its equal you must reach to the highest summits of art, to the *Colleone* of Verocchio; to the *Voltaire* of Houdon, or to the *Ney* of François Rude."

A work of still greater interest and of which the most interesting parts have been preserved was a *Calvaire* erected in the center of the cloisters of the monastery. It occupied the center of a large cistern. On the top of an ample support which reached above the surface of the water, was a six-sided structure, bearing on each

side a life-size figure of one of the six great prophets who predicted the coming of Christ: Moses, David, Jeremiah, Zechariah, Daniel and Isaiah. Each prophet is on a bracket. Between each two is a column on which is a winged angel crouching beneath a large hexagonal cornice which served as a basis for the platform which supported the *Calvaire*. At about the height of the heads of the prophets is another, and much smaller hexagonal cornice, surmounting archatures which give background to the statues. The *Calvaire* disappeared before the time of the Revolution, probably through neglect and exposure. Only two recognizable pieces are left. These are in the Dijon Museum and are: the torso of Christ and an arm of the Magdalene. The figures of the prophets, in a measure under cover, escaped damage, nor did the revolutionists hurt them; only trifling details needed restoration. The work is supposed to have been ordered about 1395 and the *Calvaire* to have been finished in 1399. The same year Sluter commenced the angels and the prophets which were all finished before 1406. Sluter's principal assistant was his nephew, Claus de Werve, whom he had called to his assistance in 1396. Called at first the Well of the Prophets, the work has come to be called the Well of Moses, *Le Puits de Moïse* (Figs. 9 and 10), because the figure of Moses is the most striking of the six. GONSE thus writes of the composition: "For those who have not seen this moving and profoundly individualized conception; these tragic angels; these grand prophets, the large and free execution, the flavored singularity of style, phrases would be in vain. . . . Each one of the prophets is a veritable portrait, a dramatized portrait,

after the fashion of Rembrandt's biblical personages. The heads have an accent of nature which no master has ever surpassed, an inflexible sincerity which does not in the least interfere — let it be well observed — with the elevation of the thought, or the intensity of the sentiment. All these figures are worthy of the most concentrated attention. . . . The author of *le Puits de Moïse* should be classed with the great geniuses of the northern races, between the Van Eycks and the painter of the *Syndics*."

Alfonse Germain is more detailed in his description: "The figures of this monument assure for ever the glory of their author. They constitute an event in the history of art and are a source of instruction. The angels while playing their parts as supports add to the emotional effect of the whole by manifesting their compassion. As to the prophets, they are speaking images of marvelous naturalness and of admirable individuality. Moses has the haughty air of energy and resolve becoming to the leader of a primitive people. His face is the face of an inflexible volunteer with an upright spirit; of a leader with clear visions. His pose is that of a chief, sure of himself, whom no fear can stop. He is as firm as an immovable rock. His extreme tenacity is shown in the profile of his forehead, in the lines of his chin which show through his beard, and even in the long joints of his thumb. His eyebrows, his nose, and his mouth show us that he is jealous of his rights and will not suffer his orders to be neglected. Everything about him shows forth authority, uprightness and moral force. He is born to organize men and to manipulate them. He imposes with his leonine head as a heroic

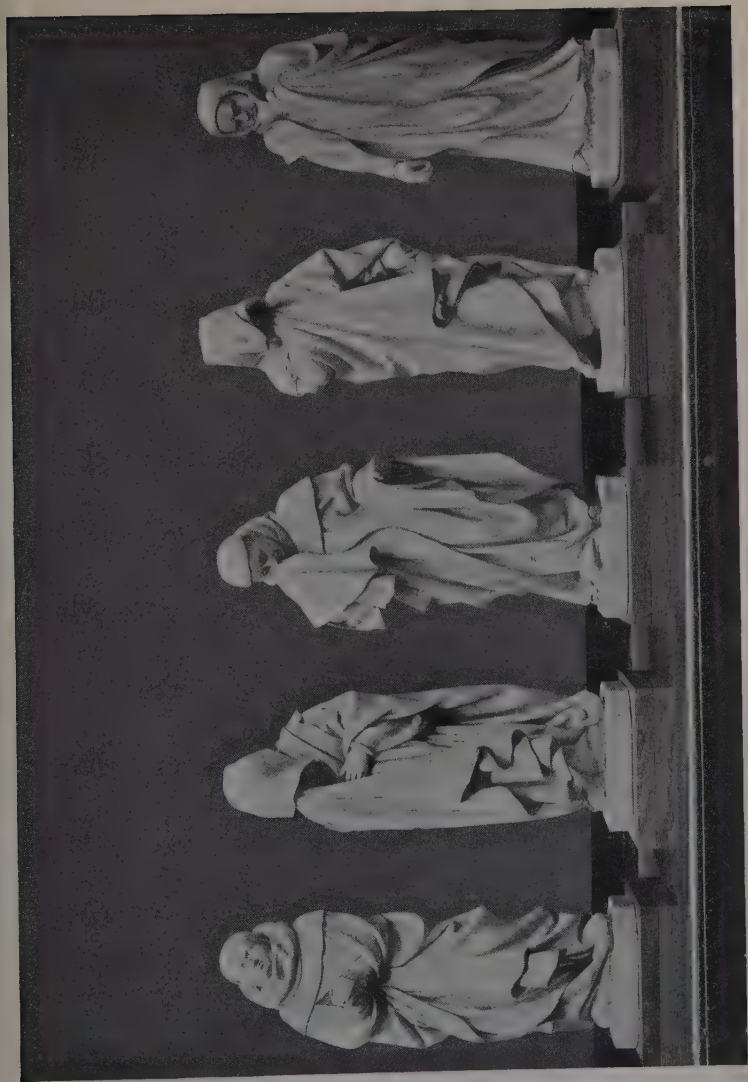


Fig. 14.—Sluter and Claus de Werve. Pleurants. (Dijon)



Fig. 15.—School of Sluter and Werve. Effigy of Philippe Pot. (Louvre)





Fig. 17.—Colombe. Entombment. (Solesmes)

patriarch. By the side of such a chief, David, in spite of his crown, appears like a subaltern functionary, a most ordinary personage. Jeremiah attracts sympathy by his air of a wise old man with a fine and indulgent smile. Zechariah has the face of an upright merchant who has grown gray behind his counter. He holds his phylactery as if offering it for sale. Daniel holds his with a firm grasp as if it were a table of the law, and with a dominating finger seems to be ordering someone to read it. His profile is like that of an angry eagle. His countenance and his manner reveal a stern authority, inclined to anger and uncompromising. Isaiah offers, on the other hand, a type of kind humanity. With his bald head, his luxuriant beard and his meditative expression, he suggests an old anchorite who, having overcome the vanities of this world is ready to console every unfortunate."

In anatomy and proportions the figures are not correct nor are they posed well within their centers of gravity. But the general effect is so strong that these defects, and defects in the arrangement of the draperies, do not attract attention. The dresses are supposed to be those worn by actors in the "mysteries" of the day. The whole composition was colored, and colored by skilled artists whose names are unknown. As late as 1832 the colors were sufficiently distinct to be detected and to enable the original color scheme to be understood. The great drawback to a visit to the work is its situation in the middle of the court of a lunatic asylum, where the visitor is assailed by demoniac howls which make a long stay impossible and any stay at all impossible to the sensitive.

Another great work in which Sluter had a part, was the tomb of *Philippe le Hardi* (Fig. 11), erected within the chapel of the monastery. The tomb was ordered of Jean de Marville who drew the general plan, but had done but little more than erect the masonry before his death in 1389. After his death nothing seems to have been done for about three years, as Sluter was occupied with the prophets and with other orders he had received from the duke. When the duke died in 1404, the tomb was far from finished. Two years after, Sluter died. Then Claus de Werve took up the work which was finished about 1410. In the meantime Jean sans Peur, Philippe's son and successor, had ordered of Claus a tomb for himself and his duchess, *Marguerite de Bavière* (Fig. 12). This second tomb was not finished until about 1470 and after the death of Philippe le Bon who died in 1467. The two tombs stood side by side in the chapel of the Chartreuse until the Revolution. Then they were broken up, the contents destroyed, and the pieces scattered. In 1827 the tombs were restored. They are now in the Museum of Dijon. The "Pleurants" (Figs. 13 and 14) which constituted the distinguishing feature of the tombs were not all recovered and the restorers did not know their proper order. As a result some of the "Pleurants" are copies, and some belonging to one tomb are on the other. Four "Pleurants" from the tomb of Philippe le Hardi are in the Hôtel Cluny in Paris and show forth admirably the wonderful art of Claus Sluter and Claus de Werve. Both tombs at Dijon are within gratings which prevent close inspection. They are oblong, rectangular, elevated structures of about the same length and height.

The tomb of Philippe le Hardi is only about half the width of the one of his son and his son's duchess. The main body of each tomb rests on a wide-stepped black marble plinth and is surmounted by an overhanging black marble pediment for the support of the figures. Around each tomb are delicate Gothic arcades in alabaster containing "Pleurants" also in alabaster. The figures on the tombs are in no way remarkable. The "Pleurants," on the contrary are among the finest specimens of the realistic sculpture of the century. Every one is worthy of particular attention; for every one is true to life and is rendered with a rare apprehension of character. At first, on account of their mourning cloaks, it was supposed that all the "Pleurants" were monks as professional mourners, but now it has been recognized that beneath the cloaks are hidden officials of the court and other civilians, as well as monks; specimens of all those who may have composed the dukes' funeral processions.

From a critical point of view the "Pleurants" of the first tomb are superior to those of the second tomb, while the figures of the second tomb, supposed to be by an artist from Avignon named Antoine le Moiturier, are superior to the image on the first tomb. While the "Pleurants" may display a Flanders or Dutch spirit, the images are decidedly French.

The very remarkable effigy of *Philippe Pot* in the Louvre (Fig. 15) must be of the school of Sluter and Werve. Philippe Pot was grand seneschal of Burgundy under Philippe le Bon. He was born in 1448, died in 1494, and was buried in the monastery of Cervaux, about fifteen miles south of Dijon. The effigy

was removed to Paris during the Revolution. The figure fully armed lies on its back on a heavy slab of marble which is supported on the shoulders of eight "Pleurants." Over their heavy robes they bear shields on which are the armorial bearings of their lord and of his family connections. Cowls hide their faces. Look under them and see the expressions. These figures seem as much depressed by their grief as by the weight they are bearing. Their attitude and their arrangement show fine artistic apprehension. As M. Germain states: "From their rigid garments with their well composed folds there emanates an immense sadness."

Next to Sluter and his school come MICHEL COLOMBE and his school. Colombe is supposed to have been born about 1430 somewhere in Brittany. When a young man he visited Dijon and studied long and well the works of his predecessors. This is denied by some of his historians. When his study years were over he settled in Tours. He lived to a great age and was active at eighty. Of definite information about him there is little. The years of his activity were after the Hundred Years' War, but during the turbulent reigns of Charles VIII and Louis XII.

Francis II, last duke of Brittany, died in 1488 leaving a daughter Anne, who was married to Charles VIII of France in 1491 when she was fifteen. After her marriage she determined to erect at Nantes a tomb to her mother and father (Fig. 16). The work, however, was not commenced until 1502. She employed Jean Perréal as general designer and architect and he

employed Colombe for the principal figures. It was the custom of the times for large undertakings always to have a designer, an architect, or an all-around artist at the head of the work; associated with him a sculptor and sometimes a third party as decorator. Jean Per-réal had charge of the artistic activities of Charles VIII and was in high favor with both Louis XII and Francis I up to the time of his death about 1523. He was born in Lyons about 1470. He accompanied both Charles VIII and Louis XII, on their Italian expeditions and returned each time to France more filled with the spirit of Italian art. The tomb escaped the Revolution and is now in the cathedral of Nantes, a monument of the art of the times and of Colombe's phantasy. It is a large altar tomb of marble; the figures in white marble and the surroundings in black. Upon it are the recumbent figures of the duke and his consort. Their heads rest on cushions supported by angels; their feet rest against a lion and a greyhound. At the corners of the tomb are standing allegorical statues: Justice with sword and scales, said to be a portrait of Queen Anne. Power, strangling a dragon which crawls from a tower; the dragon representing heresy. Prudence, bearing a mirror and a compass. She has two faces; the one at the back of her head is that of an old man, with it she observes the past. With the compass she defines her position, with the mirror she sees it. Temperance holds a lantern and carries a horse's bit. She would see where she is going and would restrain her steps. Along each side of the monument are small niches containing statues of the twelve apostles, and beneath the niches, small ovals con-

taining "Pleurants." At the head in the niches are St. Louis and Charlemagne; at the foot, St. Francis and St. Margaret.

Of the corner statues Gonse writes as follows: "The invention is of the rarest ingeniousness and of an allegorical subtlety which does not detract from their nobility. With the exception of a slight breath of humanism which accords with the sentiment of the period, the manner is still quite Gothic. The two most remarkable statues without dispute, are Force and Prudence. They are delicious. Force wears on her head a helmet spirated like the shell of a snail and on her breast a magnificent piece of armor covered with arabesques carved with the minutest care. From a minute donjon she holds in her left hand, she draws with her right a small resisting dragon. Prudence, like Janus, is double-faced. One face represents a lovely young woman; the other, an old man with a long beard."

Apart from their symbolism, the four statues are not interesting. They are stiff and have no expression. The drapery is well ordered and graceful and the statues play their parts well in their respective corners. The tomb was originally erected in a Carmelite monastery in the outskirts of the city. During the Revolution the monastery was suppressed, the tomb broken open and its contents destroyed. It is now said to contain the remains of an earlier duke of Brittany, of the time of Charles VII.

Another remarkable work is attributed to Colombe by two famous French critics, Gonse and Léon Palustre, but not on evidence that seems conclusive; that is the "Entombment" at Solesmes (Fig. 17). Solesmes is



Fig. 18.—Colombe. Abbaye of Solesmes.



Fig. 19.—Colombe. Abbaye of Solesmes.



Fig. 20. Colombo. Scenes from Life of Virgin. (S. Lorenzo)



Fig. 21.—Colombe. Soldier in Italian Armor. (Solesmes)

a little town on the river Sarthe about twenty miles from Angers, where the Sarthe flows into the Loire. At Solesmes was a monastery as far back as the eleventh century. The ecclesiastical buildings there now were almost entirely rebuilt between 1880 and 1893 in the purest style of the thirteenth century. The existing church (Figs. 18 and 19) is of the thirteenth century with additions and changes of the sixteenth and seventeenth centuries. The sculpture, which is the great ornament of the church is at the end of the transepts. At the south end, attributed to Colombe, or his pupils, is the interment of Christ; at the north end, and evidently at least fifty years later, are scenes from the life of the Virgin (Fig. 20).

The work at the end of the south transept is divided into two vertical parts. The lower part seems like a vast chimney-piece. Beneath a late Gothic depressed arch, eight life-sized figures are performing the entombment of our Lord. At each side of the arch and separated from the central group, stands a soldier in Italian armor (Fig. 21). The arch is closed by two pilasters profusely decorated with Italian renaissance designs. Above the arch are broad bands of very late Gothic decorations. The part above is a fanciful representation of the crucifixion. In the center, within a sanctuary, is a small angel holding a large wooden cross five times his height. On each side are larger spaces within elliptoid arches surmounted by high *ogée en accolade* arches. Within these spaces are David and Isaiah — half length — with rolls bearing prophecies. Outside these spaces are two more angels with instruments of our Lord's passion, standing in front of very

tall crosses on which hang the thieves. On a level with the thieves, and on each side the central cross, stand two more small angels bearing other instruments of the passion. This part of the work is of very late Gothic, but shows no trace of Italian renaissance ornamentation. The entombment itself is the portion of the work which is supposed to have been designed and partially executed by Colombe. It consists of eight figures. The body of our Lord, held in a sheet, is being lowered into his sepulchre by Nicodemus and Joseph of Arimathea. Joseph of Arimathea, on the right, is a majestic figure and is said to be a portrait of King René of Provence. He is dressed in a costume of the time of Louis XI, and has about his neck a collar of some order of chivalry. The figures standing back of the body of our Saviour are of inferior design and workmanship. They are the Virgin with St. John and another disciple on her right, and the two Marys on her left. In front of the tomb, sitting by herself, is Mary Magdalene (Fig. 22), a figure so different and so superior to all the others, that it seems as if it must have had a different origin. Its pedestal and the pedestals of the two soldiers are similar. The soldiers have been so damaged that judgment cannot be passed on their merits. They and the Magdalene may be later and Italian additions. The complicated questions connected with the Solesmes sculpture are fully treated by Paul Vitry in his "*Michel Colombe et la Sculpture Française de son temps*," t. VIII, p. 273. A work undoubtedly by Colombe is a bas-relief in the Louvre, representing St. George and the Dragon (Fig. 23). It was ordered for the high altar of the chapel of the Château de

Gaillon by the Cardinal Georges d'Amboise and was executed at Tours in 1508.

Gaillon is a little town near the river Seine and about twenty-five miles above Rouen. It occupies a magnificent site, commanding extensive views. Here during the Middle Ages was a fortress belonging to the archbishops of Rouen. During the fifteenth century when fortresses were passing out of fashion, the fortress was succeeded by a château. The Cardinal Georges d'Amboise, prime minister under Louis XII, and one of the best and greatest men of his generation, determined that Gaillon should be second to no château in France. The improvements he planned and did not live to complete were carried out by his nephew and successor, until Gaillon was truly without a rival. The foremost architects, sculptors and painters of France and Italy were invited to compete. Existing documents give some of their names, and names the works to which they were assigned. The magnificence of the building was sustained until the Revolution. In 1793 every work of art, every bit of marble, or stone, that would bring a price, was sold. In 1813 the materials of the château were partially used in building an enormous jail which now crowns the eminence where once the château stood. Many bits from Gaillon have found their way into the museums of Rouen and Paris. The Ecole des Beaux Arts has a number; so has the Louvre, Cluny and St. Denis. Their identification is a study. A further study is to distinguish the French from the Italian. Colombe's "Relief" has been fully identified. Its history has been established beyond dispute. It must be accepted as the best existing manifestation of his

style. Léon Palustre thus writes of it: "One would say that the great sculptor wished to measure himself with painting and that he did not hesitate to use its diversity of planes, nor its effects of perspective. But this defect which must be noticed from the point of view of the strict rules of art, is compensated by beauties of the first order. Nothing is more admirable than the saint in his warlike accoutrements intrepidly charging the dragon, who lifts himself on his hind legs to take the offensive. As to the young girl who prays apart for the victory of her champion, she is as remarkable for the elegance of her deportment as for the suavity of her physiognomy."

To the ordinary observer the composition will appear more toylike than tragic. The horse is a play horse; the dragon excites pity; while the dear little lady in the background on one knee and with her partially outstretched hands, is expressing a mild and gentle surprise.

The last work of importance with which the name of Colombe is associated, is the church of Brou in Savoy. Marguerite d'Autriche, daughter of the Emperor Maximilian, was born in Brussels in 1480, and died in Malines, near by, in 1530. When she was two, she was betrothed to the future Charles VIII of France and sent to Paris to be educated in accordance with French ideas. When she was thirteen, Charles repudiated her and sent her home. When seventeen, she was married to John, Infant of Spain. Within a year she lost her husband and child, and once more returned home. When twenty-one, she was married to Philibert II, le Beau, duc de Savoie, who died three years after-

ward. The church of Brou (Fig. 24), close to the city of Bourg, was erected as the resting-place of her last mother-in-law, her husband and herself.

It is known that Perréal and Colombe were the first artists engaged by Marguerite. It is also known that she quarreled with and discharged them, and filled their places with artists from the Netherlands. The time and cause of the quarrel are not known, nor how far the original plans were preserved. Critics claim to be able to distinguish between French work and Flemish and to assign to each set of artists their part. The idea of the church and its accompanying monastery originated with Marguerite de Bourbon, wife of Philippe II and mother of Philibert II, or le Beau. In 1480 Philippe was severely wounded while hunting and his wife vowed a monastery to St. Nicholas of Tolentino should he be restored to health. He was restored. The wife died when she had hardly commenced the accomplishment of the vow; and the husband forthwith remarried. This is probably the reason why his tomb does not appear with the others. Neither the exterior nor the interior architecture of the church is remarkable. The charm is in the unsurpassed richness of the very late Gothic and early renaissance sculpture and ornamentation of the three tombs in the choir, of the rood screen and of the tabernacle of the Virgin.

In the center of the choir and not far from the altar steps, stands Philibert's tomb. Under the first arches of the choir are, on the right, the tomb of his mother and on the left the tomb of his wife. The feet of all three are towards the altar. In accordance with the growing fashion, Philibert is represented twice;

once dead and naked within the arcades of the tomb, and once alive, but prone, on top of the tomb. The tomb itself consists of double arcades of most rich, elaborate and intricate carving. At each corner are two niches; two more in the middle of each side. In each niche is a small clothed figure representing a sibyl. Some are apparently of French, others apparently of Flemish, workmanship. The other figure represents Philibert in armor and regal cloak, on his back, with his head on a cushion and his feet reposing against a lion. He turns his eyes towards his wife, but his joined hands towards his mother. Six lovely cupids stand about him; two at his head, two at his feet, and one on each side of him, holding pieces of his armor. A more admirably designed and more superbly executed tomb does not exist.

The tomb of his wife, Marguerite d'Autriche (Fig. 25), is equally lavish in decoration. She too is represented twice. Below she is shown dead and in a shroud, with long, streaming and curly hair. Above she is in the robes of her rank, with coronet. She lies on her back with her head resting on a cushion. Her eyes are open and gaze upwards. Two cupids are at her feet, two at her head. Over the tomb rises a superb quadrangular arcade, profusely decorated with niches, little statues and every imaginable very late Gothic and very early French renaissance carving. Here and there appears her motto: *Fortune, infortune, fort une*, which may be translated: "In fortune and misfortune, there is one who remains strong."

The third tomb is only a little less sumptuous in comparison and because some of its ornamental carving



Fig. 22.—Colombe. Mary Magdelene. (Solesmes)



Fig. 23.—Colombe. St. George and the Dragon. (Louvre)



Fig. 24.—Church of Brou.

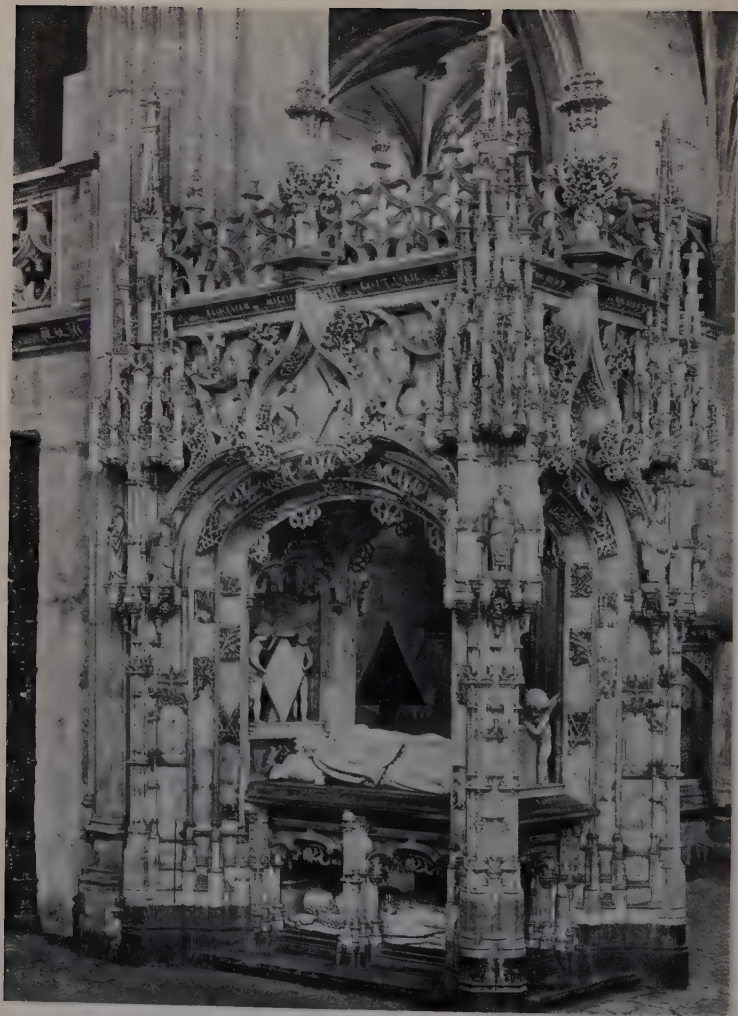


Fig. 25.—Tomb of Marguerite d'Autriche. (Brou)

has been broken. The tomb is within an arcade. The duchess in her robes and wearing her coronet, lies on her back with her open eyes turned towards her son. There is no *gisant*; but beneath the slab on which the duchess rests are nine niches; in four are "Pleurants" and in five, cupids holding square armorial shields. Four more larger cupids, also with armorial shields, are within the arcade. The arcade itself is of the richest flamboyant Gothic. Superb columns are on either side; on each, three pedestals with statues of saints beneath canopies of the richest carving. These three tombs with the *Rétable* of the Virgin in a nearby chapel, are as fine specimens as exist of the rich ornamentation that preceded the introduction into France of the Italian renaissance. The figures of Philibert and of his mother are worthy of the chisel of Colombe. The head of the duchess is noble and lovely. The hand of Netherland artists is easily detected in the *Rétable* and in the stall-carvings of the choir.

There is in the Louvre a group of the Madonna and Child which must be the work of a great artist; for it has many of the qualities of a fine work of art, grace, dignity, self-contained and impressive beauty. It is called the *Madonna of Olivet* (Fig. 26) from the name of a château near Orleans where it was found. It has so many details of style in common with works attributed to Colombe that it must be of his school and may be by his hand. If by his hand then he was more of an artist and a better master of anatomy than his other works would indicate. Gonse is so enthusiastic in his admiration that he proclaims it Colombe's *chef d'œuvre*. M. de Montaignon was the first to call

attention to the work.¹ The following extracts are freely translated from his description. "The plinth on which the statue rests ascends slightly from the front, indicating that the statue must have been placed above the level of the eyes. Weather marks on the lower part of the statue show that it was placed out of doors and that only the upper part was well protected. It probably stood on the *trumeau* of a church entrance. Traces of color may still be seen on the hair and on the garments.² The veil, brought together in front, is held by a large buckle on which may be made out the letters O. A. M. R. I. and A. which may have formed part of an invocation beginning 'O Maria!'

"The divine child whose hair curls tightly is fat and smiling. The upper part of his body is naked; the under part is draped with a cloth of which he holds the ends. He also holds a bit of the veil which hangs from the buckle. The face has little expression and the feet are carelessly executed. The artist gave his best attention to the Virgin whose face is beautiful and whose garments are arranged with wonderful dignity, simplicity, truth and effect. The artist has not sought for aristocratic refinement. The hands are well shaped, but large and strong, adapted to work. The face is large and full, with a high, rounded forehead and eyes wide apart. The same type is seen in one of the Virtues of the tomb at Nantes and is seen

¹ Anatole de Courde de Montaignon (1824-1895), French erudite, bibliographer and compiler. The description occurs in an article by him entitled "Les Justes en Italie et en France." "Gazette des Beaux Arts," 2d periode, t. XII et suivants.

² About disappeared, Ed. 1911.

to-day in the girls along the river Loire, who wear just such shoes with just such thick soles. The sculptor has only added the expression of respect which should characterize the solemn love of the God child. He has further and in a very charming manner indicated this sentiment of respect. The hands of the Virgin do not touch the flesh of the child, but only the cloth which surrounds the lower part of its body, and that part of her cloak with which she has made a cushion for its feet.

“Another remarkable peculiarity of the group is that the child is held on the Virgin’s right arm instead of on her left. It is just as easy to carry a child on one arm as on the other. The left is generally selected in order to keep the right free for action, or defense. Here the contrary must have been selected either for picturesqueness, or to give the child additional honor. Whether by Michel Colombe, or not, the work is the work of a master. If not by him it must have been inspired by him, it comes from his school, it was born beneath his eyes and the pupil who produced it was worthy of the master.”

Of all works of its day there is no one in which the dignified reserve of the Gothic of the thirteenth century is more admirably blended with the realism of the following art epoch.

In the opinion of to-day’s critics the majority of the Italian artists who forsook their country for France during the reigns of Charles VIII and Louis XII were actuated by the same motives which generally actuate emigrants. That is, they desired to better

their condition. They were, therefore, not among the great artists who always find plenty of remunerative occupation at home, but among the younger and the immature practitioners and artificers. Exceptions there were and notable ones, especially after 1500. Among the very first to leave Italy was Geronimo of Fiesole, near Florence, who came to Tours, entered Colombe's studio and assisted him in many of his works. His Italian art is evident in the decorations of the Tomb of Francis of Burgundy, the Entombment of Solesmes and the Tomb of the children of Charles VIII at Tours.¹ Jerome was followed by artists of the name of di Giusto Betti, who settled in Tours, became eminent and established a dynasty of sculptors. That they were attracted to Tours by the popularity of the school established by Colombe, may be assumed. That they were active in it, has not been established. The eldest Antonio di Giusto Betti, was born in 1479 in San Martino, near Florence. He is supposed to have left Italy for France before 1500 and to have brought with him a young brother named Giovanni. In France they were called "Juste," Antoine and Jean Juste. Antoine died in 1519, leaving a son Antoine who was born in 1505 and lived until 1558. Jean also had children. The Justes continued to be known during the greater part of the sixteenth century. The first work on which the Justes were employed was the tomb of Thomas James, bishop of Dol, a small town in the northeast corner of Brittany, near the bay of St. Michel. Gonse supposes that Antoine made the plan and that Jean did the work. The

¹ This is at the church of St. Gatien, and should be seen.

tomb was executed between the years 1505 and 1507. Though damaged and shabbily restored it still is a striking monument. It stands in the transept of the cathedral of Dol and is purely Italian in design and construction. Another and a great work on which the Justes were employed was the tomb of Louis XII and Anne de Bretagne (Fig. 27), ordered by Francis I, in 1516, the year after Louis' death and the beginning of his own reign. It was not finished until 1532, sixteen years after it was planned. The tomb still stands in its original position in the cathedral of St. Denis, and is one of the most important works of art of the first half of the sixteenth century. It is a rectangular structure, about twice as long as it is broad, composed of high arcades headed by round arches. There are four openings on the sides and two at the ends. The structure rests on a wide plinth, supported by broad steps and carries tablement, projecting cornice and platform. On top are the kneeling figures of Louis and Anne. Stylobates fill the openings high enough up from the plinth to constitute seats. On the platform are figures of Louis and Anne dressed as for a court ceremony and kneeling before small altars. The kneeling attitude on a tomb is said to have been introduced into France by Guido Mazzoni¹ of Modena, in his tomb of Charles VIII. Within the arcades is a sarcophagus. Stretched out on it are the nude and

¹ Mazzoni was born in Modena in 1450. He accompanied Charles VIII back to France in 1494, and stayed in France twenty years, acquiring wealth and honor. He then returned to Modena where he died in 1518. If the Solesmes sculptures were not executed until after 1494 Mazzoni may have had a hand in them; for it was in works of the kind that he made his Italian reputation.

dead figures of Louis and Anne, *gisants* as they are called. The origin of *gisants* is obscure. They resulted from the unpleasant ideas of death entertained during the fifteenth and sixteenth centuries. One of the earliest was on the tomb of Cardinal de Lagrange, who died at Avignon in 1404. Lagrange was at one time bishop of Amiens and treasurer of Charles V. He incurred the hostility of Charles VI by attempting to curb his extravagance when dauphin. After the death of Charles V, he took refuge at the papal court in Avignon. Seated on the stylobates, within the arches, and partially hiding the *gisants*, are small statues of the twelve apostles. Seated on the corners of the plinth, are large figures of the virtues, Force, Prudence, Justice and Temperance. On the sides of the plinth, in low relief, are representations of the king's valiant deeds: his entry into Milan in 1500; the conquest of Genoa in 1507; the battle of Agnadel in 1509, and the surrender of the Venetian general after the battle.

It is evident that several hands worked on the tomb. The kneeling figures are excellent, particularly the figure of the king. The apostles are without style or character; the virtues are without grace or beauty. They may be a subsequent addition, as in some early drawings of the tomb they do not appear. The bas-reliefs and the arabesques on the arcades are in the best Italian style. The kneeling figures are so excellent and so thoroughly French in composition and treatment that they may have come from Colombe's studio. The work is assigned to Jean Juste and to his descendants. It is to be hoped that soon, definite dates and names may



Fig. 26.—Colombe. Madonna of Olivet. (Louvre)

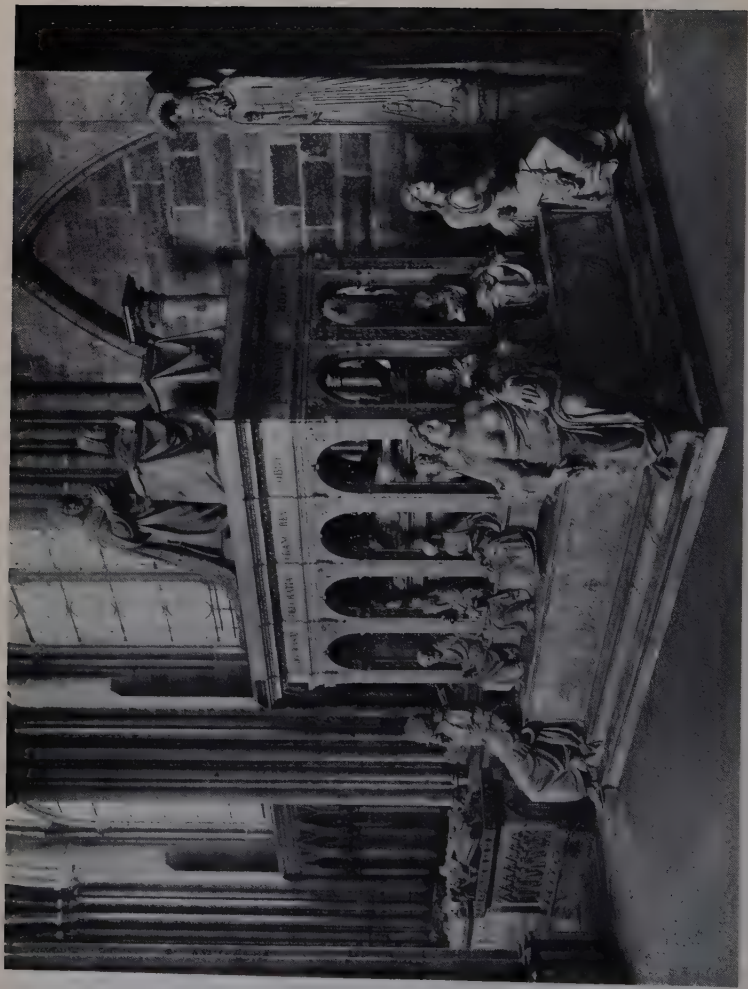


Fig. 27.—The Justes. Louis XII and Anne de Bretagne. (St. Denis)

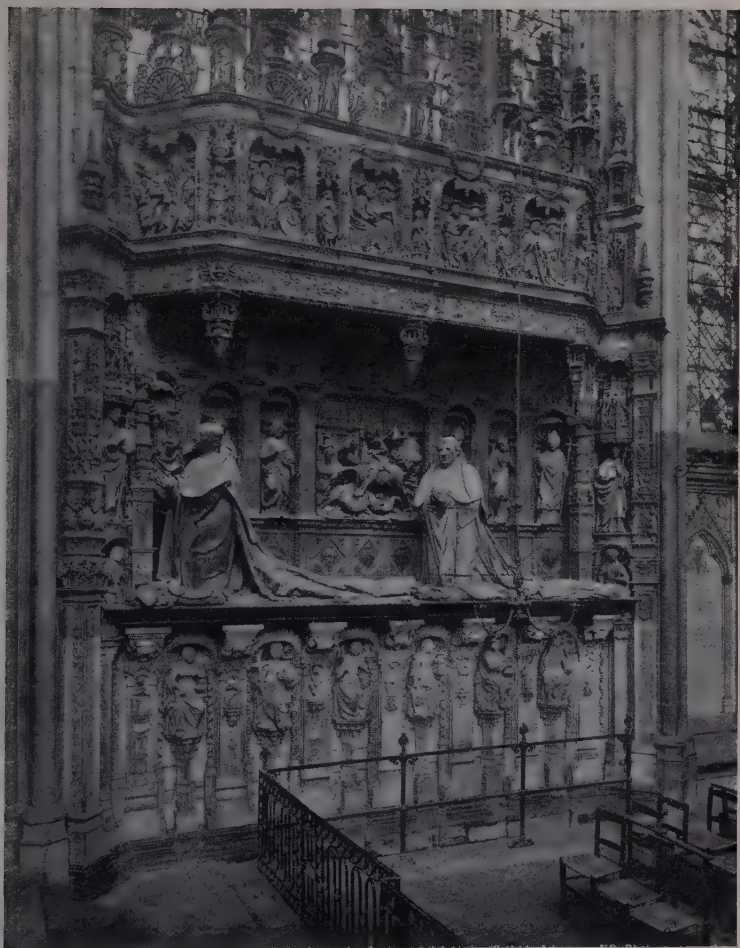


Fig. 28.—Tomb of Georges d'Amboise. (Rouen)



Fig. 29.—Bontemps. Urn holding Heart of Francis I. (St. Denis)

be found for this period of French art history, which grows in interest as it is better known.

Another monument of this period, about which there is equal uncertainty of authorship, is the tomb of *George d'Amboise* (Fig. 28) and his nephew in the cathedral of Rouen. George, the elder, died in 1510 — George, his nephew, who succeeded to his dignities, lived until 1550. The tomb was commenced during the lifetime of the elder and intended for him alone. His statue was to be the only one to occupy the center of the structure and to have an angel on each side of it. The nephew pushed it along to the left so as to make room for a statue of the same size of himself. In 1545 the nephew was created a cardinal and in his will, executed but a short time before his death, he gave directions that his statue should be replaced by a new one in cardinal's robes. This was done after his death. Both statues are on their knees, are turned to the left of the spectator, and are under a magnificent carved stone *daïs* that curves out over their heads. Gonse, in his "*La Sculpture Française*," writes as follows of the monument: "Erected to the memory of the cardinals of Amboise, it is one of the most splendid works of the Renaissance. It adorns the south side of the chapel of the Virgin of the cathedral of Rouen and faces the tombs of the Brézés. No work in France, in Italy, or in Spain surpasses it in profusion of details, or in magnificence of workmanship. For the proprietors of Gaillon nothing was too beautiful, nothing too ostentatious. It is therefore natural to suppose that the most eminent artists were invited to compete in the enterprise. It undoubtedly occupied the attention of

the great cardinal during his lifetime (his will is in proof) and portions may have been executed under his inspection."

Gonse calls attention to the fact that the lower portion of the structure, the part beneath the statues, is of different material and of evidently earlier workmanship than the part above the statues, and to the resemblances between the statues of virtues in the lower part and the statues at the corners of the tomb at Nantes. Gonse regards the statue of the elder cardinal as one of the most remarkable of portrait statues: "Of magistral amplitude; of a sincerity and force of naturalism that indicates that the portrait was taken direct from nature and with immediate study of the model." Gonse suggests that this figure and the smaller figures of the virtues may be from Colombe's studio.

During the reign of Francis I (1515-1547) sculpture did not flourish as a distinct and independent art. After Colombe, le Juste, and their schools, there seems to have been a hiatus until the reign of Henry II (1547-1559). Francis I was a great builder and his very rich subjects followed in his footsteps. Many new châteaux were erected; many old ones were rebuilt or received renaissance additions. Sculptors were employed in decorating. Under Francis I, Gothic elements almost entirely disappeared from decoration which became more and more classic and Italian. There is a vastness, an elaboration of decoration never seen before or since. At times it would seem as if architecture were but a scaffolding for the display of ornamentation. The Hôtel Bourgteroude, still standing

in Rouen, is a good specimen. In the interior of the court are bas-reliefs representing scenes from the famous meeting of Francis I and Henry VIII of England, called the Champ du Drap d'Or. Other scenes are derived from the Triumphs of Petrarque. According to some authorities, these scenes were copied from tapestries which had been displayed at the Champ du Drap d'Or. The city of Rouen contains many specimens of the art of the first part of the sixteenth century. The Palais de Justice and the City Clock should be studied.

Though the period was not a period of great church building, many lovely additions were made to both the inside and the outside of church buildings. *L'abside* of the church of St. Pierre at Caen and the *Clôture du Chœur* of Chartres cathedral, are two of the best and most accessible specimens.

CHAPTER II

FROM HENRY II TO LOUIS XIV

THE history of French sculpture as understood to-day may be said to begin with the reign of Henry II, for then it was that sculpture began to be practiced as a separate and independent art and that sculptors began to be known in connection with their works.

There is still one grand work to be mentioned which was planned and executed in the old way: that is by a master designer in charge, under whom were stone-cutters, decorators and sculptors employed to carry out his ideas. It took time to eradicate the notion that sculptors were mere artisans and incapable of originating or planning. The work in question is the tomb of Francis I in St. Denis; the largest of all the royal tombs within the Abbey Church. In fact it seems too large for the place it occupies in the south transept. It is planned after those Roman triumphal arches which have a large passage in the center and smaller and lower passages on either side: except that in the tomb the central passage is blocked by a high stylobate and the side passages are so much shorter than the central one that the ground plan of the edifice has the outline of a Greek cross. Beneath the large and central arch are two sarcophagi on which are the *gisants* of the king and queen. On the platform, supported

by the three arches are the fully clothed figures of the king and queen kneeling before small *pries-dieu*. Back of them are the kneeling and clothed figures of the three children who died before their father: the dauphin, Francis duc de Bretagne, who died in 1536 at the age of eighteen; the young princess, Charlotte de France, who died in 1524 at the age of four; and the second son, Charles duc d'Orléans, who died in 1545, two years before his father, at the age of twenty-three. About the large central stylobate and also about the small stylobates of the outside arches, are bas-reliefs, fifty-four in number, setting forth the heroic deeds of the king in Italy. These reliefs are executed with great skill and care, and are worthy of a great artist.

The general impression of the tomb is not satisfactory. The style of architecture is better adapted to out-of-doors. The kneeling figures on top are small and insignificant and the reliefs are so low down that you must get down on your knees to appreciate them. The work was entrusted to the great architect Philibert Delorme (1515-1570) who enjoyed the confidence of Francis I, Henry II, and of Catherine de Medicis. He employed under him, among others, the sculptors Germain Pilon and Pierre Bontemps. To Pierre Bontemps is attributed the reliefs because they are of the same style as the vase he made to contain the heart of Francis. This vase is also at St. Denis (Fig. 29), having been moved from the Abbaye de Haute Bruyère which was not far from Rambouillet where Francis died in 1447. The vase stands near the tomb and is a lovely combination of French and Italian styles.

Nothing is known of Bontemps, except that his name appears in the archives of the reign of Henry II as having received certain sums for certain commissions, and that he was living in 1556.

The great artist to introduce the new era of sculpture during the reign of Henry II was JEAN GOUJON. Nothing is known of his early life. He was probably born somewhere in Normandy not far from Rouen and about 1510. In 1540 he was in Rouen exercising the twin arts of architecture and sculpture. Many things to-day in Rouen are attributed to him, but without authority. His name occurs in preserved fragments of the accounts of the cathedral and of the church of St. Maclou. At the cathedral, he was paid for "les pourtraits [plans] du portail et de la fontaine" — what portal and what fountain are unknown. At St. Maclou he was paid on the 22d of May, 1541, "57 sols and 6 deniers for le portrait d'une colonne et d'un piédestal pour servir aux orgues." That the two Corinthian columns which still support the organ were by Goujon is a fair supposition. The 57 sols and 6 deniers he received in May were for the plans. In the following August he received for the execution of the work 78 livres and 15 sols. What these sums would represent in to-day's money is difficult to ascertain. The sol or sou was the twentieth part of a livre or pound, the modern franc. Money in the time of Francis I and Henry II must have been worth at least twenty times what it is worth to-day.

There are other mentions of Goujon's name in the accounts of St. Maclou, but not in connection with any-



Fig. 30.—Jean Goujon. Tomb of Louis de Brézé. (Rouen)



Fig. 31.—Jean Goujon. Fontaine des Innocents. (Paris)



Fig. 32.—Jean Goujon. Fontaine des Innocents. (Paris)

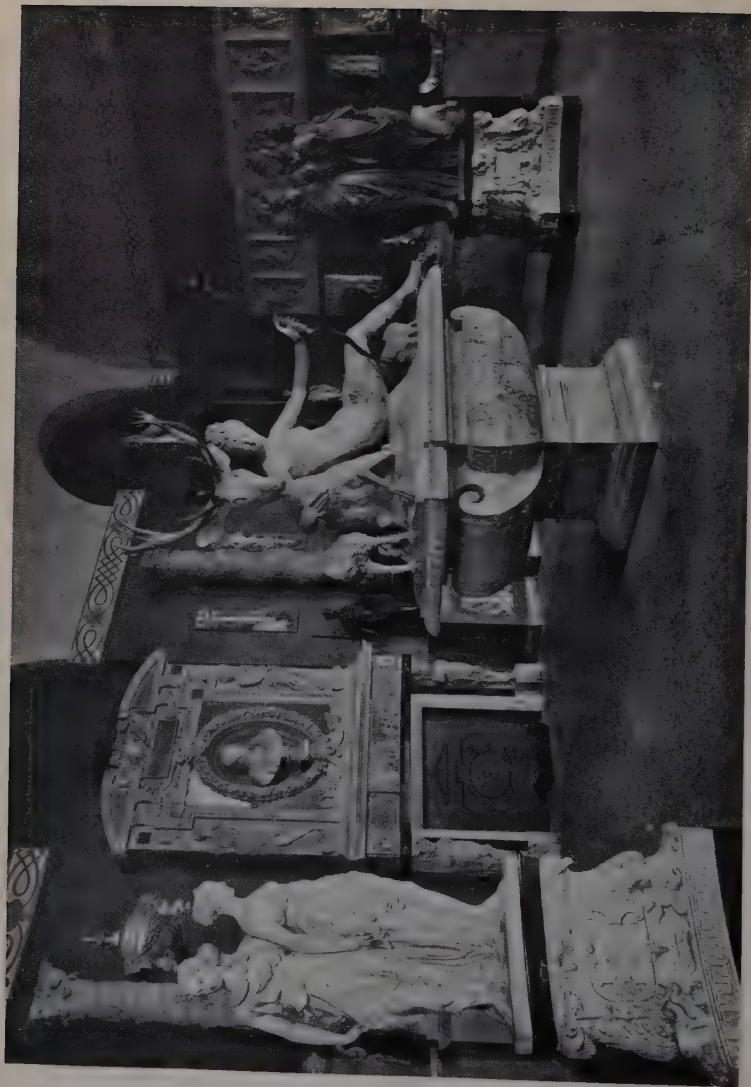


Fig. 33.—Jean Goujon. Diana, Stag and Dogs. (Louvre)

thing in existence. In the cathedral records under date of April 6, 1541, it is also stated that Jean Goujon is engaged to "faire la tête du priant et sculpture de Monseigneur" and "parfaire et assoir icelle en la place on elle doit demeurer." The reference is to the image of the second Cardinal Amboise which he had removed when he was created cardinal and replaced by one in cardinal's robes. The Suisse who shows you about the cathedral assures you that the head of Goujon's statue was preserved and is the head of the statue which is now on the monument. The Suisse will also tell you that Goujon was the author of the very elaborate tomb of Louis de Brézé, seneschal of Normandy and husband of the celebrated Diane de Poitiers. De Brézé died in 1531. Documents show that in 1535 Diane was in correspondence with the church authorities in reference to the tomb. But there is nothing in existence to show that Goujon had any part in it.

The tomb itself is a magnificent specimen of early renaissance work. It is unfortunately placed next to the tomb of an earlier member of the Brézé family which is in very late Gothic. The two are so close that they seem like one incongruous structure. The tomb of *Louis de Brézé* (Fig. 30) is an elaborate affair of two principal stories. On the first story is a sarcophagus on which is stretched out on its back the lifeless and nude body of the deceased. Gonse is filled with admiration for the beauty of this *gisant*. His argument is that only the greatest sculptor of the day could have produced anything so excellent; and as Goujon was the greatest sculptor of the day it must be by him. The beauty of a *gisant* is hard to detect

under any circumstances as its merit consists in the actual representation of a dead body. This particular *gisant* is no more vivid than those of St. Denis and is only four and a half feet long. At the head and foot of the *gisant* are four advancing Corinthian columns of black marble with white alabaster capitals. The close resemblance of these columns to those at St. Maclou is a stronger argument for the authorship of Jean Goujon than the *gisant*. Behind the columns and at the head of the *gisant* is a kneeling figure of Diane de Poitiers of inferior workmanship. Opposite it stands a Virgin and Child; also of inferior workmanship. These figures could not have been executed by the artist of the *gisant*. In the story above and directly over the *gisant* is the equestrian statue of de Brézé; he and his steed, clad in full armor. On each side of it are two large caryatides, twice the size of the horseman. They are draped, crowned with flowers and carry implements which indicate that the two on the right represent Prudence and Glory; those on the left, Victory and Faith. Even Gonse cannot admire these figures. Above the cornice is a niche, in which is a third allegorical and smaller seated figure, equally unattractive, representing Force, Justice, Prudence or anything you please. On each side of the niche are goats holding shields on which are de Brézé coat of arms. The monument is a mixture of good things and bad things inharmoniously put together, interesting as showing the changing styles and tastes of the day.

In 1543 Goujon was in Paris working on the rood loft of the Church of St. Germain l'Auxerrois for

Pierre Lescot,¹ the architect in charge. Goujon executed for the *jubé* five bas-reliefs: an Entombment and the four Evangelists seated on clouds. Goujon's work was condemned as in bad taste and about the middle of the eighteenth century was taken down and scattered. The pieces have been recovered and are now in the Salle Jean Goujon of the Louvre. They show the beginning of the gentle and delicate grace which distinguishes Goujon's subsequent works. The difference between Goujon's Entombment and all preceding entombments is striking. He has given the Marys charming faces. The kneeling Mary Magdalene is a lovely figure. Goujon has used the scene for the display of French grace. The Evangelists floating on clouds, though robust and strong, might have been designed by Correggio.

When Goujon was employed by Anne de Montmorency is another puzzle. Was it before or after his work at St. Germain l'Auxerrois? The only known date on the subject is that Jean Martin in the preface to his translation of Vitruvius published in 1547, and partially illustrated by Goujon, speaks of him as formerly the architect of M. le Connétable; that is of Anne de Montmorency. In 1540 Montmorency incurred the displeasure of Francis I, was exiled from court and retired to Ecouen. There, until the death of Francis in 1547, he devoted his wealth and energies

¹ Pierre Lescot was born in Paris in 1510; died in 1571. He was of an Italian family of the name of Alissi, or Alessi. His plans for the new Louvre were accepted by Serlio, the architect of Francis I, as better than his own. Lescot subsequently became chief architect under Francis I, and continued to hold a similar position under Henry II, Charles IX and Henry III. How he came to know Goujon is unknown.

to making his château the most magnificent château in Europe. It has even been reported that it was through jealousy that Francis started the new Louvre. The Château d'Ecouen was ravaged by the revolutionists. Parts of it were destroyed. Its decorations that had value and could be removed were sold and scattered. Some of them which have the Goujon stamp have found their way to Chantilly. That Goujon could have accepted service with an enemy of the king after having served the king under Lescot and could, after a short interval, have been permitted to reënter the king's service, are points that need explanation. If dates will permit, it would be easier to suppose that he served Montmorency after leaving Rouen and before he was called to Paris by Lescot.

Of the works at Chantilly from Ecouen which are attributed to Goujon, two are conspicuous. One is a chimney-piece and the other an altar. The altar which belonged to the chapel at Ecouen was rescued during the Revolution by Lenior and was transferred to Chantilly during the last century. The altar is classic as are all designs and plans attributed to Goujon. It consists of two stories. On the projecting center of the lower story, the altar proper, are, within two medallions, bas-reliefs of two of the Evangelists in the same style as the Evangelists of those from St. Germain l'Auxerrois. Between, and at each side of the Apostles, are two pilasters far enough apart to admit reliefs of virtues. A similar arrangement appears upon the retreating ends of this story. The allegorical figures show, partially developed, the beauty which shines in its completion on the Fontaine des Innocents. At

each side of the upper story of the altar are the same Corinthian black marble columns which seem a Goujon characteristic. Between them is a large bas-relief of the sacrifice of Abraham which is probably by the hand of another artist. Critics differ.

The three works by which Goujon is best known to-day and upon which rests his fame are the reliefs of the *Fontaine des Innocents* (Figs. 31 and 32), his statue of "Diana and Stag," from the Château d'Anet, now in the Louvre, and the Caryatides of the Louvre. Where is now the Place des Innocents was formerly the Marché des Innocents which occupied a part of the space covered by the Cimetière des Innocents, which from very early times was the chief cemetery of Paris. It took its name from its church which was supposed to have been named by Louis VII le Gros. Philippe Auguste extended and walled in the cemetery which occupied marshy ground along the road leading out to St. Denis and the North. During the eighteenth century all this part of Paris had been thickly built up and the cemetery had become a great nuisance. In 1785 it was suppressed and inhumation was transferred to the cemetery of Montmartre. At the corner of the rue St. Denis and the old rue aux Fers which formed the north boundary of the cemetery, was one of the three great fountains of Paris called Fontaine des Innocents after the cemetery. Here after the death of Francis I in 1547 Lescot was ordered to build a species of balcony from which the grand entrance of Henry II into Paris might be viewed. All processions, royal and princely, triumphant and mortuary, of the times, passed through the Route St. Denis. The build-

ing erected by Lescot was limited by the restricted space. It had three arches; two on the rue aux Fers and one on the rue St. Denis. The arches opened upon a gallery built over the fountain and this was large enough to accommodate a number of spectators or it may have been used as a frame for exhibiting one of the show pieces of beautiful girls in which the age delighted and which decorated royal entries. Goujon was employed to decorate the building and in doing so displayed in the highest degree the peculiar grace of which he had shown the beginning in his former works. He covered the exterior with bas-reliefs appropriate to the building; nymphs, sea deities of all kinds, cupids, etc. On the narrow pilasters between the arches he put nymphs; below the arches he unfolded sea scenes; above them are sea sprites sailing on sea-shells.

When the cemetery was suppressed and the space it occupied turned into a market, the fountain was deflected from the corner to the center, Lescot's building was altered into a square, and a high basement erected over the fountain for its support. The change was effected by breaking the side on the rue aux Fers into two, which gave three sides and by the construction of a new fourth side. The sculpture of the fourth side was entrusted to a sculptor named Pajou who copied Goujon as faithfully as he could. For aquatic reasons the reliefs under the original arches could not be accommodated to the new building and are now in the Louvre. The building itself is perched up so high that the nymphs may be better studied from their plaster casts in the Trocadero. They show a singular combination of classic grace and French spriteliness,



Fig. 34.—Jean Goujon. Caryatides. (Louvre)



Fig. 35.—Germain Pilon. Henry II. (St. Denis)



Fig. 36.—Germain Pilon. Three Graces. (Louvre)



Fig. 37.—Germain Pilon. René de Birague. (Louvre)

an extraordinary management of form and drapery, a delightful ease and elegance of action within restricted limits. The work is thoroughly French yet based upon a classic foundation which could only have been the result of excellent study of well-chosen models. Where, when and under whose instruction Goujon made these studies has not yet been ascertained. Lechevalier-chevignard in his "*Les Styles Français*" writes of Goujon:

"No one has equalled him, of his times or of ours, in the art of disposing figures of low relief within architectural lines; whether those of soffits, of pediments or of narrow spaces between pilasters. His manner has remained synonymous with proud grace and supreme elegance. Understanding thoroughly feminine structure he causes the undulations of virginal form to shine through the abundant and fluid folds of drapery with which he clothes his nymphs and his muses. In spite of motions which may seem exaggerated to modern eyes and which were either caused by the impetuosity of his chisel or imposed by the taste of the day, he always shows that he is a sincere lover of Nature to whom he ceaselessly appeals. Many of his figures attain to the purity of antique cameos."

Equally uncertain are the dates of Goujon's activities at Anet, and how far its decorations are to be attributed to his hands. The group of "*Diana, Stag and Dogs*" (Fig. 33) which stands in the center of the Salle Goujon of the Louvre has been attributed to him by the unbroken tradition of centuries, though there is not an atom of written testimony in favor of his authorship and all his known works are in bas-relief.

The Château d'Anet¹ was commenced for Diane de Poitiers by Henry II about 1548. The architect was Philibert Delorme and he employed Goujon as sculptor and decorator. The building of the château, its extensions and its decoration continued until the death of Henry II in 1559. The Diana of the Louvre ornamented a very high fountain in the left court of the château. During the Revolution the group and its immediate support were rescued by Lenoir and are now in the Louvre on a pedestal which seems inadequate for their support and too low for their proper exhibition. The immediate support is an irregular construction that looks something like an inverted sarcophagus to which narrow and upward rolling ends had been added. The platform it sustains and which supports the group extends in all directions beyond it.

The group consists of Diana, entirely nude, and gracefully seated. She passes her right arm around the neck of a recumbent stag with towering antlers who seems proud of the attentions of the goddess. In her left hand she holds a very long bow. Her body is turned to the right: her legs to the left. Between them reposes a hound; while behind her stands a shaggy and growling dog. Diana is *coiffée* in the style of the day. The crescent she wore has disappeared. Three things are evident: 1st, that the composition was suggested by Benvenuto Cellini's *La Nympe de Fontainebleau*; 2d, that Diana's face could not have been intended as a likeness of Diane de Poitiers; and

¹ Anet is about fifteen miles west of Paris; a few miles north of Dreux, near a little town called Ezy-Anet. Only about half of the original château is in existence.

3d, the poor modeling of the torso. The grouping is bold and not without splendor and grace, but does not give equal satisfaction from all points of view. The shaggy dog seems like an afterthought to complete a defective composition. Paul Vitry says of it:

"It is certain that the composition does not yet present, and from all its sides, that perfect harmony realized by some works of classical sculpture of the following century. But this grand nude is a bold undertaking magnificently posed in the round and a singular success; for which there is no model in preceding French art nor in any antique work as yet brought from Italy. The artist must indeed have been inspired by Cellini's *Nymphe*. But that was in relief. And what progress in the balancing of masses and in the monumental quality of the work! From a technical point of view the piece is of great flavor. The modeling is large and delicate; the forms are of studied purity. The aspect of the figure is of incomparable pride and elegance. The naturalism of the study has been over praised. A seeking for style and even a certain stiffness seems to take the place of the living grace and flexibility of the *Nymphes des Innocents*. This seems a reason to place it late¹ in Goujon's activities, — between 1555 and 1559."

Of all the decorations of the Louvre by Goujon the limitations of this work will permit mention of the *Caryatides* (Fig. 34) only. They are in a large hall called after them on the ground floor in the northwest corner of the inner court of the Louvre. Built by Francis I it is supposed to occupy the site of a large

¹ It seems a better reason for attributing it to some one else.

hall of the old Louvre of former kings. It was first called Salle des Gardes and then Salle des Cent Suisses. The Caryatides are four in number; they stand at the west end of the hall, are nearly ten feet high and support the musicians' gallery. No works of art have been more diversely criticized. Most French critics still regard them as marvels of grace and beauty, while writers of other nations are not profuse in praises, especially in comparing them with the Caryatides of the Erechtheum, with which Goujon could not possibly have been acquainted. He is entitled to originality in his conception and in his method of carrying it out. The oddest feature of his Caryatides is that he has given them but stumps of arms. His admirers say that this was for the purpose of increasing their architectural character. They are clothed with long garments reaching to their feet. On their heads they have thick veils of which the ends hang down on their shoulders. About their loins are shawls tied in front in large bunches. On two, the shawls hang from the right hip; on the other two, from the left. The faces of each pair differ slightly and apparently look upwards as if appealing to a higher power for relief. It would take up too much space to cite the various criticisms. When garlanded for a night's festivity and illumined by torches they may have been more attractive than they are now by the glare of the noonday sun and in a room which contains gems of Greek sculpture with which the modern traveler cannot help comparing them.

Jean Goujon occupies such an important position in French art that those interested in its history should read not only what Gonse has written but the follow-

ing: Articles by Montaiglon in the "Gazette des Beaux Arts" for 1884 and 1885; "Jean Goujon par Henry Jouin" in the series of *Les Artistes Célèbres*, Paris *Librarie de l'Art* and especially "Jean Goujon par Paul Vitry," Henri Laurens, Editeur. In the series of *Les grands artistes* Jouin and Vitry are two of the best known French art writers and critics. Henry Auguste Jouin was born at Angers in 1841. His "David d'Angers, sa vie son œuvre ses écrits et ses contemporains" published in 1878, made him celebrated. Paul Vitry is a younger, but no less distinguished man. He is or was a *Conservateur adjoint au Musée du Louvre*.

It has been ascertained that Goujon escaped St. Bartholomew, fled to Italy and died in Bologna about 1568.

The traveler must not fail to examine his other decorations of the Louvre and those of the Musée Carnavalet, in his time the Hôtel de Ligneris.

Bontemps, Goujon and Pilon are the three illustrious sculptors of the last of the Valois. GERMAIN PILON was born in Paris in 1535 and died there about 1590. He participated in the tomb of Francis I, as already stated. When Henry II (Fig. 35) died Catherine de Medicis proposed publishing her grief by the erection of a tomb to his memory that should rival the tombs of Francis I and of Louis XII. Primatice drew the plan and Pilon contributed the sculpture after the death of several other artists who at first were associated with him. These were Jerome della Robbia to whom had been assigned the *gisante* of the queen, Dominique Florentin who was to do the *priant* of the king

and Laurent Regnaulden who was engaged to execute the bas-reliefs. These three died in 1566 before, it is supposed, they had contributed anything more than sketches which Pilon may or may not have accepted. A fourth artist Ponce Jacquis lived until 1570 and is probably the artist who executed one or two if not all the four Virtues at the corners of the tomb.

The tomb itself is a quadrangular structure with projecting corners on which stand the statues of the four principal Virtues: Temperance, Prudence, Force and Justice. Within are extended the *gisants* of the king and queen. The upper part of the structure is supported by four large pilastered corners and twelve columns with Corinthian capitals. The *gisants* are further hidden by windowed screens at their head and feet. On top of the structure are kneeling figures of the king and queen in their coronation robes. All details are strictly classical. The kneeling figures are of bronze; so are the Virtues. The *gisants* are of marble. The small reliefs in the stylobate represent Faith, Hope, Charity and Pity. The stylobate is further ornamented with masques in a reddish marble.

In its narrow position in the church it is difficult to judge of the beauties of the work. The *priant* of the king and the *gisante* of the queen have been particularly praised. Paul Vitry writes of them:

“The statue of the king, by the elegance of its pose, the striking portraiture of its head, the full and grand flow of the drapery, is one of the *chefs d'œuvre* of French renaissance sculpture. . . . The *gisante* of the queen represents her asleep in her youth and beauty, just as she was when her husband died. Pilon has

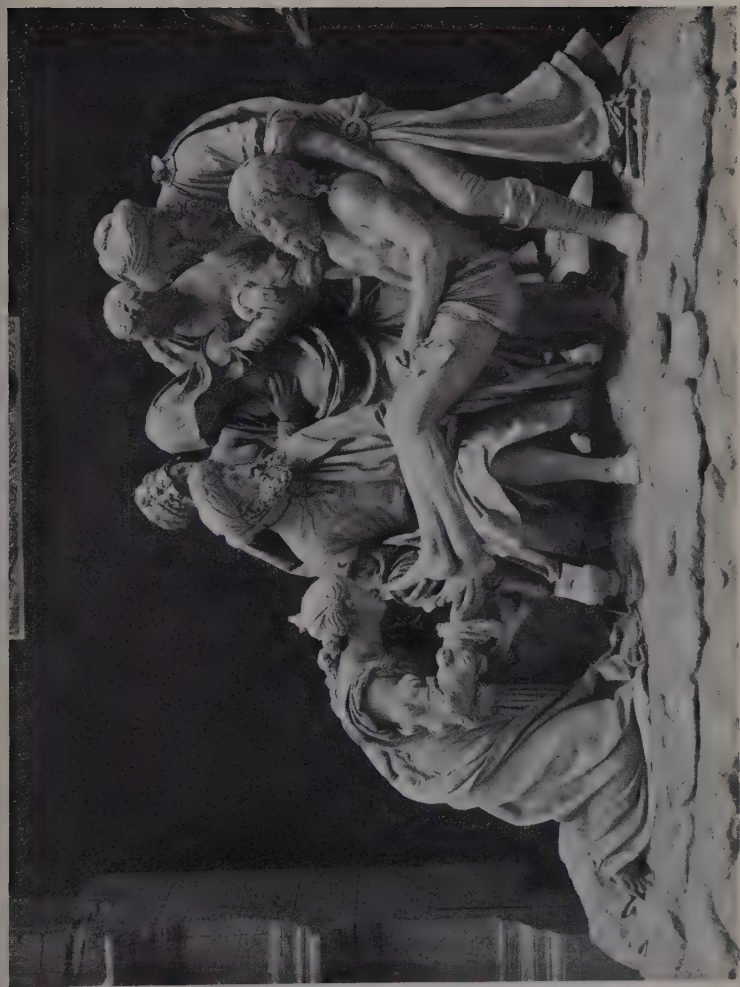


Fig. 38.—Richier. Entombment. (St. Mihiel)

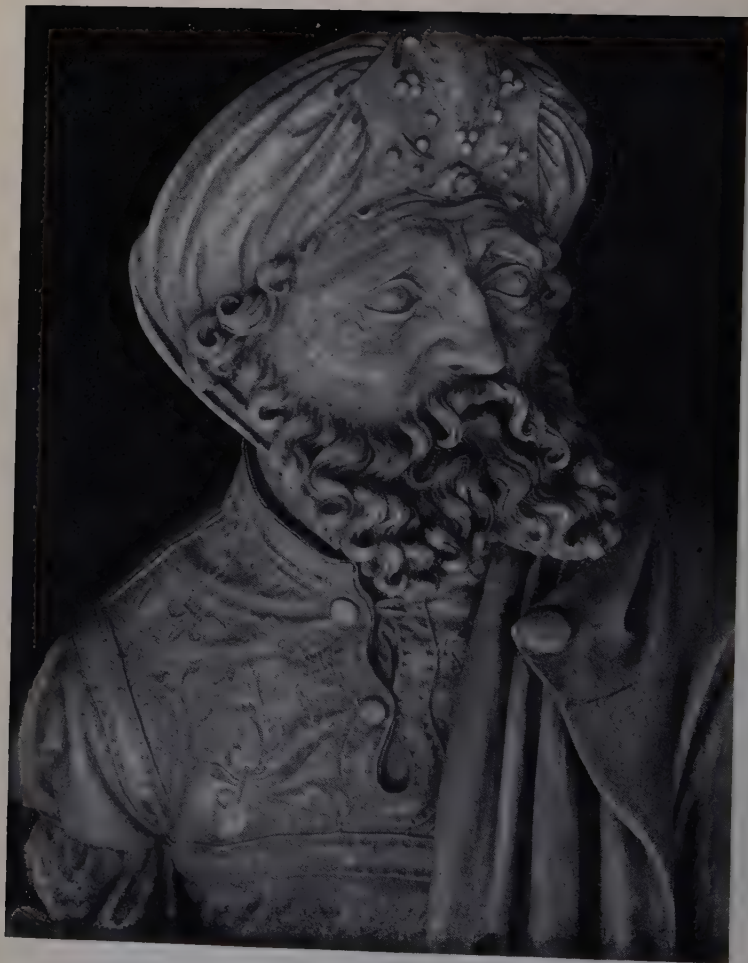


Fig. 39.—Richier. Nicodemus. (St. Mihiel)

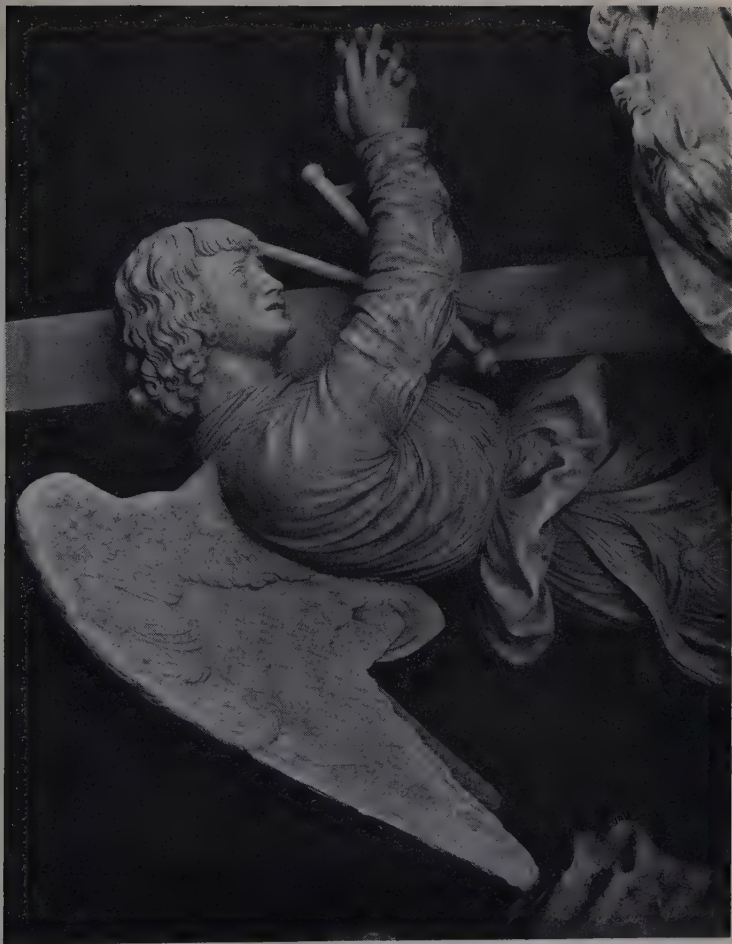


Fig. 40.—Richier. Angel. (St. Mihiel)

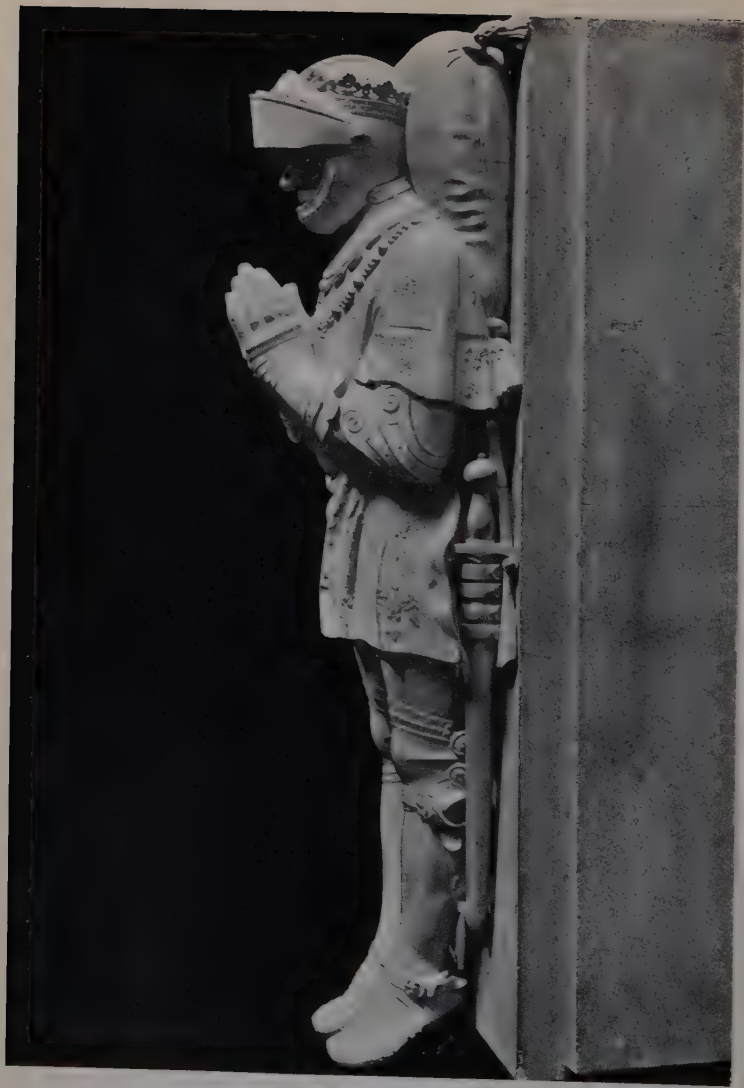


Fig. 41.—Prieur. Constable de Montmorency. (Louvre)

modeled her charming person with a bold and singular realism, but with exquisite delicacy."

Henry II's heart was given to the church of the Célestins. To Pilon was given the charge of executing a support for the urn wherein the heart was to rest and Catherine de Medicis determined that the support should represent the three "Graces" (Fig. 36). Pilon's task was therefore to put just so much clothing on his Graces as would secure their admission to a church and not spoil their character. The urn and its contents disappeared during the Revolution: the Graces were rescued by Lenoir and are now in the Louvre. They are grouped back to back and carry the urn on their heads. Palustre writes of them:

"The triangular arrangement which seemed obligatory caused certain difficulties. The risk of monotony and rigidity could only be avoided by making each side different. In this the young master was more successful than could have been expected. The figures are not placed at equal distances. Sometimes the hands hardly touch, sometimes arms are interlocked, shoulders turn in, and then turn out, garments interfold or fall in straight and isolated lines. On account of the lightness of the burden to be carried the forms instead of stiffening and showing effort and tension, balance each other elegantly and convey the idea of beginning a waltz movement. There is nothing of the caryatid; nothing of the canephore; but a new apprehension of the rôle of sculpture."

The claim of the monks of the Célestins that the three figures represented the three chief theological virtues, Faith, Hope and Charity, is dissipated by an in-

scription on the monument, stating that the Graces are holding up a heart that was once their home.

The support for the heart of Henry II undoubtedly suggested the support for the relics of Sainte Geneviève, ordered for the church of Sainte Geneviève which stood where now stands the Panthéon. The first church of Sainte Geneviève is said to have been built by Clovis and to have been destroyed by the Normans. The second church lasted until the reign of Louis XV, when the present edifice was constructed. Pilon's support consisted of four draped female figures, representing the chief virtues standing back to back. Their uplifted arms helped to support the shrine which was partly held on their heads. The figures were of oak covered with thin gilded plaster. During the Revolution the shrine was destroyed: so were the uplifted arms, which were separate pieces. The gilding and plaster also were removed. The base figures, as they now exist, were rescued by Lenoir;¹ were at first in the Musée des Monuments Français and are now in the Salle Jean Goujon of the Louvre. In spite of their mutilations, and of being despoiled of their splendor, their charming grace is still evident and impressive. Throughout the whole period of Italian impression and domination there never was a time when, in sculpture at least, a

¹ Marie Alexandre Lenoir (1761-1839), a patriotic, learned and influential Parisian, devoted to the fine arts. During the Revolution he rescued as many works as possible from destruction and gathered them together at the former convent des Petits-Augustins, where is now the Ecole des Beaux Arts. Later he here established a Musée des Monuments Français of which he published a catalogue which to this day is valuable for reference. On the complete restoration of order to France many of these monuments were restored to their original positions.

distinct and graceful French style was not manifest. Italian art is grand, impressive, correct, satisfactory and beautiful. But never, except a bit at Venice, and through French reaction, is her more modern art pretty, graceful, human, sympathetic or loving.

In portraiture, the most appealing of arts, Pilon showed the same excellencies which always have been and still are the peculiar attributes of French artists. His busts of Henry II and Henry III in the Louvre are wonderful portraits of vivid historic accuracy. His kneeling bronze of *René de Barague* (Fig. 37), Chancellor of France (✠ 1583) in robes of state is placed in merit by the side of the kneeling statue of Henry II on his tomb in St. Denis. Barague's statue and fragments of that of his wife, Valentine Babbiani are also in the Salle Jean Goujon.

Pilon was a man of great variety of ability. He was as much at home in religious, as in secular, subjects. He shared Goujon's lovely grace, though differing from him in his management of drapery. His draperies fall in larger and more natural folds and show a thicker and more real material. Many of his works, mentioned by contemporary writers, have disappeared. He was prominent apart from his art. Under Charles IX he was *Contrôleur Général des Monnaies*, that is, Master of the Mint.

LIGIER RICHIER (1500(?)–1567). Richier is another sculptor about whose life very little is known and about whose works very few knew anything, until plaster casts of them appeared a few years ago in the Trocadero. Now records are being searched to fill out

his story. He was born at a little town called St. Mihiel, about one hundred and seventy-five miles nearly due east of Paris and a little south of Verdun. It is off the main routes and is not visited by the ordinary traveler. As at the time Richier was born St. Mihiel belonged to Lorraine, and the Dukes of Lorraine were independent of France and owed nominal allegiance to Germany, Richier was not by birth a Frenchman. But the Dukes of Lorraine were of a French family. French manners prevailed at their court and their people were French in habits, customs and in a measure, in tongue. So Richier may be considered as a French artist.

His chief work is in the church of St. Etienne of St. Mihiel and consists of an "Entombment" (Fig. 38). The principal figures which are larger than life are posed with great effect. "Nicodemus" (Fig. 39), "Joseph of Arimathea," the body of our Lord and Mary Magdalene kneeling and kissing His feet, form a group of remarkable dramatic force, admirable grouping and strong impression, which seems to throw back into secondary importance the Virgin and her supporters. The standing Mary on the right, contemplating the cross, is an awkward, badly proportioned figure having no relation to the central action and put in only to fill space. The balancing figure of a serving maid preparing the tomb is commonplace and unsatisfactory. The "Angel" (Fig. 40) with the implements of the Passion fills space and aids the composition. The drinking and gambling soldiers in the background on the right are far-fetched and only used for filling space. But nothing can detract from the magnificent impression of the central group. The sixteenth cen-

tury shows nothing superior. Bringing Nicodemus and Joseph of Arimathea closer together than in other entombments was a touch of genius.

Twenty odd miles southwest of St. Mihiel is Bar le Duc where once the Dukes of Bar ruled in independent state. About the same distance southwest of Bar le Duc, but a little more south, is St. Didier. St. Didier in 1544 with a few thousand men with stout hearts withstood for a while Charles V with an army of one hundred thousand. Among those who fought against the Emperor and were killed was René de Chalons, Prince of Orange, who, dying without children, left the principality to his cousin, William the Silent. René's widow was a princess of Lorraine. She charged Richier to erect for her husband a magnificent tomb in the church of St. Peter at Bar le Duc. What is left of it stands to this day badly mutilated by the revolutionists. There is a black sarcophagus between two black columns and on it stands a horrid figure, dead and so far gone in corruption that in places its flesh falls from its bones leaving its skeleton bare. In its uplifted right hand it bore a vase in which reposed the heart of Prince René. Writes Gonse:

“Managed with modesty and discretion the macabre style has produced *chefs d'œuvre* worthy of admiration, as the ‘Dance of Death’ by Holbein. But when treated realistically it instantly becomes repugnant. This statue is in proof. This corpse invaded by rotteness may be a clever trick of sculpture, but as a work of art it is absolutely condemnable.”

Another Frenchman writes that: “Its marvelous execution causes the horrible subject to be forgotten.”

Richier was very active. There are works by him in Nancy and from Nancy west. He became a Protestant, had to flee for his life and died in Geneva. His sons and grandson continued his work as well as they could during the religious wars of the later half of the century.

The official successor of Germain Pilon was **BAR-THÉLEMY PRIEUR**. He was born in Paris between 1540 and 1550 and died in Paris in 1611, a year after the assassination of Henry IV. According to accounts his most celebrated work was on the tomb of the Constable de Montmorency (Fig. 41), designed by Bullant and ordered by the Constable's widow, Madeleine de Louvois in 1557 the year after the Constable died. The tomb was destroyed during the Revolution. The only parts recovered are the recumbent statues of the Constable and of his wife. These are in the Louvre and do not attract particular attention.

There are also in the Louvre portions of a monument by Prieur erected in the church des Célestins in 1573 to hold Montmorency's heart. The monument consisted of a twisted column supporting an urn in which reposed the heart. About the base of the column were bronze statues of Peace, Justice and Abundance. The statues, part of the column and some of the bas-reliefs on the stylobate have been recovered. They show that Prieur was a skillful and easy worker, but not a man of large ideas, or of graceful conceptions.

From the death of Henry II until the beginning of the personal reign of Louis XIV, from 1559 to 1661, art in France showed little national character and little



Fig. 44.—Guillain. Louis XIV. (Louvre)

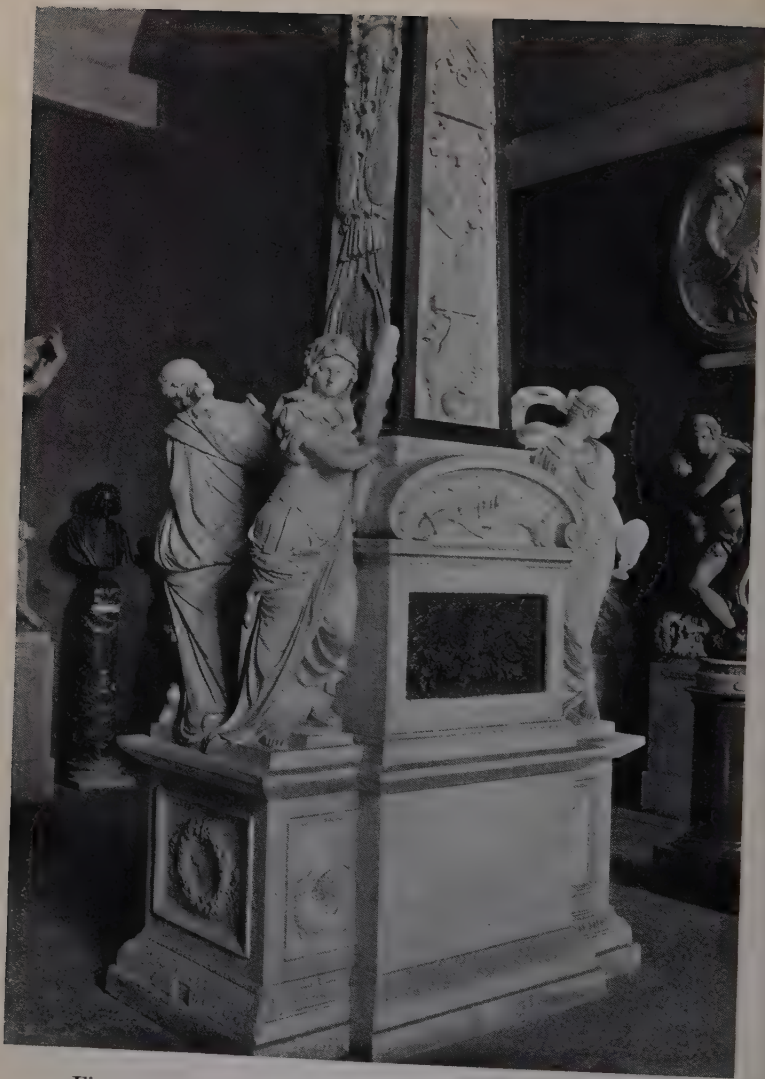


Fig. 45.—F. Anguier. Dukes of Longueville. (Louvre)

national vigor. The wars of religion continued well into the reign of Louis XIII. La Rochelle was not captured until 1629. Louis XIV was saluted by the *Journée des Barricades* in 1648, and had La Fronde to subdue in 1649. His authority was not firmly established before 1660. During the religious wars the Protestants (nearly equal to the Romanists in numbers) and their religion, were opposed to art in any form. Still, there was building at the Louvre, painting at Fontainebleau, and sculptors, if they did nothing else, always had tombs to build, palaces and churches to decorate and busts to execute.

First to be mentioned among the sculptors of the period is GUILLAUME DUPRÉ. He married the daughter of Barthélemy Prieur, acceded to his positions and lived until 1647. There are said to be busts by him somewhere in the Louvre. He excelled as a medalist. He executed a wax figure of Henry IV the day after his assassination.

Dupré's most celebrated pupil was JEAN WARIN from Liège. He was born in 1604 and lived until 1672. There are by him a bronze bust of Louis XIII in the Louvre, and at Versailles both a marble statue and a marble bust of the youthful Louis XIV. The Louvre bronze of Louis XIII is in the first room devoted to middle age and renaissance sculpture. Louis Courajod thus describes it: "It has the swollen lips of a sick man who is suffering from disease of the heart: the mouth of a stammerer which has difficulty in containing its tongue. The expression is that of a used-up per-

son. The eyes are large and shapeless. The lower eyelids are cracked and have become too large to hold in even a dull and wandering look. The costume is strictly natural. Not a detail is forgotten, or simplified; a ruff with a thousand folds which seem as heavy as the bronze of which they are made, the orders of Saint Michel and of the Saint Esprit, not merely indicated, but so prominently and independently chiseled that you could detach them from the mass and use them as ornaments. These are the salient properties of a portrait, as portraiture was understood by a school starting from the Van Eycks and terminating in Van Dyck and Philippe de Champagne." Gonse would apply similar criticism to Warin's works at Versailles which nevertheless have an undeniable and impressive pomposity.

There were two BRIARDS, father and son; both named Pierre. The first, who held the title of *sculpteur du roi*, was born in Paris in 1559 and died in Paris in 1609: the second was born about 1590 and died in 1661. There are two works in existence by the elder Briard: nothing that with certainty can be assigned to the younger. By the elder is the *jubé* of the church of Saint-Etienne du Mont and a fat and extremely naturalistic bronze of Fame in the Salle Michel Colombe of the Louvre. The Fame is winged, nude; stands on one foot, is blowing a trumpet, holds a bit in the fingers of its outstretched right hand and seems about taking its flight. It looks as if made for a *café chantant* of the day. Instead it adorned the tomb of a princess. The princess was Marguerite de Foix, wife

of Louis de Nogaret duc d'Eperon a favorite of Henri III. She died in 1596, was buried at Cadillac near Bordeaux and Briard was instructed to build over her remains as sumptuous a tomb as art could produce. The revolutionists destroyed it with the exception of the statue of Fame, saved it was reported, on account of its beauty. If the traveler with this statue in mind will inspect the *jubé* of Saint-Etienne he will certainly wonder that the two could be by the same artist.

Guillain, Sarrazin and the Anguier brothers must be mentioned. SIMON GUILLAIN (1581(?)–1658) was perhaps the most distinguished. The old wooden Pont au Change with its jewelry and money shops was consumed by fire in 1621. It was rebuilt in stone between 1639 and 1647. In 1647 Guillain was commissioned to execute for the ornament of the bridge a monument to the glory of Louis XIII and Anne d'Autriche. The monument was destroyed in 1787 at the beginning of the Revolution. A bit of bas-relief, and the three bronze figures of Louis XIII (Fig. 42), Anne d'Autriche (Fig. 43), and of Louis XIV (Fig. 44) when a boy, have been preserved and are now in the Salle Puget of the Louvre. The bas-relief is an incoherent mixture of classic and Italian ideas, a hodgepodge of incomprehensible notions. The bronze figures which seem small for an imposing monument are good specimens of the official, adulatory art which reached its highest manifestation under Louis XIV. The statue of the queen is highly praised by Gonse. He writes: "*L'Anne d'Autriche* is by a true master. Guillain has expressed the pride of the race with all the ex-

pansion of life. The queen is both queen and woman. Her peculiar traits are not concealed. The exactitude of the costume must also be praised, indicated by the bare neck and wrists. To be admired is the firm and full expression of the face and the fine modeling of the hands. Guillaïn in the presence of nature, knew how to see and to render it, with a rigorous observation, a large and easy execution."

The same qualities of portraiture may be seen in a kneeling statue of Charlotte-Catherine de la Trémoille princess de Condé (Salle Coyzevox) who died in 1629. Her tomb which stood in the church belonging to the followers of Sainte-Claire was destroyed during the Revolution. Her statue was rescued by Lenoir.

Other works by Guillaïn were statues on the outside of the church of Saint Gervais back of the Hôtel de Ville; at Saint-Eustache, the screen of the high altar with six large figures; also at the church of the Sorbonne at least a dozen statues, both inside and outside. Some of these are still in place.

JACQUES SARRAZIN, Guillaïn's friend and rival, was born at Noyon in 1588 and died in Paris in 1660. Of Sarrazin there are in the Louvre, Salle Coyzevox, four large marble medals rescued from the monument erected by Anne d'Autriche in 1643 in the church of Saint Paul-Saint Louis to contain the heart of Louis XIII. They represent the four chief virtues, Force, Prudence, Justice and Temperance. In the same room are two statuettes of St. Peter and Ste. Madeleine. None of these will attract particular attention as works

of art. They are interesting as showing the style of sculpture which prevailed at the time.

Sarrazin designed, if he did not execute, the four large Caryatides of the Pavillon de l'Horloge of the Louvre and the ornamentation which accompanies them. The best example of his ornate and pompous style is the tomb of Henri de Condé formerly in the church Saint Paul-Saint Louis, now at Chantilly. Guillet de Saint Georges thus describes it in its original position: "You see four large bronze figures representing Religion, Justice, Piety and Force or Valor. Each figure is distinguished by its particular attributes. At the entrance of the chapel and on top of the balustrade which limits it are the bronze figures of two young children as genii of grief, one holding the arms of the prince, the other his epitaph. The foot of the balustrade is enriched by a row of bas-reliefs where, according to the ideas of Petrarque, Sarrazin has represented the triumphs of Death, Fame, Time and Eternity." Lemonnier, from whose work "*L'art Français au temps de Richelieu et de Mazarin*," the extract is taken, adds: "It is a composition which, without presenting great originality, is far from the ordinary symbolism of the period and from the mythology which insinuates itself into the symbolism. There is nothing that resembles a strong expression of an individual and truly human sentiment. The figures are only brilliant common grounds of moral rhetoric: nor do they show any true beauty of form in its sincerity. But they show nobility in its highest degree. They are truly the ornament appropriate to the illustrious dead. Art as well as literature should have its funereal orations."

About twenty miles northeast of Paris is the venerable college of Juilly. In its chapel is a bust of the Cardinal de Bérulle attributed to Sarrazin. The cardinal is represented preaching. In his eloquent emphasis he raises his joined hands to his right, while his head bends over to the left. The motion is so strong and so natural as with difficulty to be associated with Sarrazin's style. On the pedestal which serves as a pulpit is a bas-relief of the whale very energetically debarrassing itself of Jonah. The whole composition is so full of French liveliness that its author could not have been a slave of Italian classicality.

The brothers, FRANÇOIS (1604(?)–1669) and MICHEL (1612–1686) ANGUIER were born in the little town of Eu in Normandy, died in Paris and were buried in the church of Saint-Roch. Little is known of them until they appear in Guillain's studio as his pupils and assistants. They both traveled to Rome, returned imbued with Italianisms, both became *sculpteurs ordinaires du roi* and both enjoyed the king's patronage and favor. Their works are difficult to be distinguished. François may have greater invention and style: Michel greater dexterity and variety. François was almost entirely employed on tombs and funereal monuments. Michel's commissions were more various.

In the Salles Coyzevox and Puget are specimens of the work of both these artists. François is well represented by a funereal monument of the Dukes of Longueville (Figs. 45 and 46), originally erected in the chapelle d'Orleans aux Célestins de Paris. The part rescued consists of a lofty, four-cornered, tapering



Fig. 46.—F. Anguier. Dukes of Longueville. (Louvre)



Fig. 47.—F. Anguier. Jacques Auguste de Thou. (Louvre)



Fig. 48.—M. Anguier. Porte Saint-Denis. (Paris)



Fig. 49.—Guérin. Louis XIV adolescent terrassant La Fronde.
(Chantilly)

pyramid, covered with trophies and resting on a high double plinth. Standing on the lower plinth and at the corners of the pyramid are attractive figures of the four virtues Force, Prudence, Justice and Temperance. Prudence is particularly attractive. She holds up a snake in her right hand; a mirror is in her left and rests on her hip; into it she gazes with a smile of youthful beauty and innocence. Anguier must have had a charming model and have fully appreciated her charms. Anguier is equally well represented by the remains of the funereal monument of *Jacques Auguste de Thou* (Fig. 47), president of the Paris Parliament, who died in 1617. The de Thous were rich, prominent and learned magistrates and historians during the sixteenth and seventeenth centuries. As far back as the fourteenth century the family had large possessions near the city of Orleans. This particular de Thou distinguished himself by writing a history of his times in Latin. His history which had reached one hundred and thirty-eight chapters at the time of his death was condemned by Rome, protected by Henry IV and most highly prized by the English. It has been translated into French and now exists in twenty-six volumes. He also kept memoirs from 1553 to 1601 which were printed and are also highly esteemed. He had two wives. The first one, Marie de Barbançon died without issue in 1601. The second one, Gasparde de la Chastre, who died a short time before he died, had six children, three sons and three daughters. When de Thou died he was buried with great pomp in the church of Saint André des Arts and François Anguier was commissioned to erect a magnificent tomb over the grave of

himself and his wives. During the Revolution the church was razed and the tomb shared the fate of other tombs. The statues of de Thou and his wives were rescued by Lenoir and are now in the Salle Puget of the Louvre.

The statues have been set up awkwardly. On the monument they were on a pediment upheld over the sarcophagus by Ionic columns: de Thou with a wife on either side. The statue of Gasparde de la Chastre is lovely and so far superior to the statue of the other wife that the two cannot be by the same artist: the other is assigned to Barthélemy Prieur.

In the chapel of the Lycée Banville in the city of Moulins, capital of the old Duchy of Bourbon, there is a tomb by François Anguier which escaped the ravages of the Revolution. It was erected to Henri II duc de Montmorency by the Princess des Ursins, his widow, and is the best preserved tomb of the style and of the period. The duke was decapitated for high treason at Toulouse in 1632. His estates were confiscated and the title was terminated. The tomb consists of a huge Corinthian portico divided into two stories. On the lower is the sarcophagus and two figures, one of Alexander and the other of Hercules. On the upper story is the duke in Roman costume stretched out dead. His wife kneels by his side while two standing figures, hard to make out, are, one on each side of the group. There is no attempt at portraiture. The figures are unreal and without sentiment. The duchess is fine, there is a plaster cast of her figure at Versailles. The tomb of itself is not worth the journey to Moulins (five hours from Paris). But Moulins and Nevers (four hours

from Paris) are interesting cities, in an interesting country and on the way to Vichy.

Michel Anguier was more celebrated than his brother. He had a longer career, as he lived until 1686 when the reign of Louis XIV was more than half over. He passed ten years in Rome studying the antique. On his return he assisted his brother on the tomb of the duc de Montmorency. He then seems to have been employed by Anne d'Autriche in decorating rooms in the Louvre. These rooms are on the ground floor and are now known as the Salles de la Rotonde de Mécène, des Saisons, de la Paix, de Severe, and des Antonins. The *Borghese Mars* or *Achilles* is in the Salle de la Rotonde, and the other rooms leading off to the south are filled with statues of the Roman period. The decorations of these rooms should not be overlooked. Some of Anguier's figures are of rare and graceful flexibility. Their attitudes are bold, but taken with ease, while they carry the platforms without apparent effort. The best known of Michel's works are the figures and bas-reliefs which decorate the Porte Saint-Denis (Fig. 48) erected by the city of Paris in 1671 to commemorate the victories of Louis XIV in Germany.

One more artist who belonged to this intermediate period must be mentioned, GILLES GUÉRIN (1606–1678) whose group of *Louis XIV adolescent terrassant La Fronde* (Fig. 49), now at Chantilly, was regarded at the time it was produced as one of the finest works of art ever executed. A more awkward and ridiculous composition can hardly be imagined: Louis with classic

bare legs and knees is within Roman armor and buskins, on his head is his court peruke, while over his right shoulder is buttoned a royal cloak covered with *fleur-de-lys*. In his right hand he holds his scepter; in his left, his sword. His right foot, elevated at right angles, presses down the back of the neck of the prone, limp, obese and crumpled creature who represents La Fronde. The group begins the adulatory art of the reign of Louis XIV.

There were many other sculptors of this period whose works were so scattered during the Revolution that little is known of them. Lemonnier gives a list of some of them.¹

¹ "L'Art Français au temps de Richelieu et de Mazarin" par Henry Lemonnier, p. 379. An admirable work. — ED.

CHAPTER III

THE SIÈCLE DE LOUIS XIV

THE Siècle de Louis XIV, as it is called, began with the assumption of absolute power by Louis XIV in 1661, after the death of Mazarin, and lasted until that undefined time during the reign of his successors when the approaching Revolution began its successful assaults on absolutism. The creation of the Academy of Painting and Sculpture in 1648 marks an era in French art. The first years of its life were stormy. The old corporation composed of both artists and artisans opposed it and the distinction it created. The turbulent years of La Fronde prevented its orderly establishment and development. Artists were afraid to join it, fearing the corporation and loss of patronage. It was not until La Fronde was subdued; until the royal family had returned to Paris; until the king's authority was solidly established and his patronage shown to be indispensable, that the Académie showed its power and artists crowded it.

Louis XIV was as tyrannical in art as in everything else. His taste must govern throughout his kingdom, wherever the power of his Académie could reach. The Académie had its rules for rewarding, for classifying, for instructing. His adulators proclaimed that Louis was the only person in France who had taste.

He was certainly the only person in France who could exercise his taste to the extent of his desires. Le Brun was the man selected by the king to administer to his taste. All painters, sculptors, architects, designers and decorators must receive their orders from Le Brun and obey them.

Among the hundreds of artists who served the king, especially in building and decorating the palace of Versailles and in adorning its park, a few sculptors were more prominent than their fellow workers and must be mentioned; though the Revolution dealt so harshly with their works that there is little left by which to appreciate contemporary encomiums. First in order of birth comes François Girardon (1628–1715) who was followed by his pupil, Robert Le Lorain (1666–1743). Then comes Antoine Coysevox (pronounced Koézvoo) (1640–1720) followed by his nephews Nicolas Coustou (1658–1733) and Guillaume Coustou (1677–1746).

Pierre Puget (1622–1694) by many regarded as the greatest artist of the century was so independent, in his life, his works and his notions, of the power and tastes of the court, that he must be considered by himself. Neither Louis XIV nor his art representative, Le Brun, influenced Puget in any particular.

It is a mistake to assert that at any time French art was entirely dependent on foreign influences. There never has been a period in its history when the peculiarities of the race were not manifested in its art. It accepted prevailing fashions and necessarily bowed to the taste of the day. But even under Louis XIV when Italian taste was imperiously imposed, a work by a French artist is easily recognized and readily

distinguished from the works of those who flattered themselves that the French were their copyists. The experience of Bernini in France is to the point.

GIRARDON was born in Troyes where during the Gothic period a school of sculpture of distinguishing characteristics had been established. How he came to Paris and how he became one of François Anguier's pupils is unknown. Equally unknown is it how he was able to go to Italy and pass two years in the study of the antique. In 1652 he was back in Paris on intimate terms with Le Brun who preferred him to others for carrying out his sculpturesque designs. Not long afterwards he was again in Italy, this time charged with making purchases for royalty. From the time of his second return until his death he enjoyed the highest royal favor. Of his works still existing, spared by the revolutionists, the tomb of *Richelieu* (Fig. 50) in the church of the Sorbonne is the best known and the most highly esteemed. It was erected in 1694, fifty-two years after Richelieu's death.

Robert de Sorbon, St. Louis' confessor, in 1253 erected a collegiate building where a limited number of students of theology and their instructors could be housed at small expense. From this modest beginning has grown the Sorbonne of to-day, the seat of the University of Paris, and where over ten thousand students receive instruction. The original buildings lasted until the beginning of the seventeenth century when they were torn down, replaced and enlarged by Richelieu. The present buildings date from 1885. Of Richelieu's buildings the church is the only one that

remains. In it is the cardinal's tomb which fortunately escaped the revolutionists. It is supposed to have been designed by Le Brun, which may account for its picturesqueness.

On top of a sarcophagus, covered with a cloth with a wide and rich border, is a bed on which Richelieu in his cardinal robes is dying. He is held up in a sitting position by a figure representing Religion. On the bed to his right is a weeping cupid and his cardinal's hat. At the foot of the sarcophagus, and on a much lower level, is an extension on which is a seated figure representing Science bending over the sarcophagus in tears. The grouping is strong and impressive if theatrical. The position of the monument, alone in one of the transepts of the church, adds to the effect. The faces are without expression or character. The figure of Science is a fine work of art. A difficult pose is well managed: grief is easily and gracefully expressed. No finer figure was produced by the school to which Girardon belonged.

Among the hundreds of statues that people the park of Versailles few attract attention. An exception must be made for Girardon's group of *L'Enlèvement de Proserpine* in the Bosquet de la Colonnade, also said to have been designed by Le Brun, a heroic piece of vertical composition evidently suggested by John of Bologna. It is suffering from the weather and should be removed to the Louvre. Some of Girardon's bas-reliefs at Versailles are lovely, particularly the *Nymphes au Bain*.

The work on which Girardon depended for posthumous fame was his colossal bronze of Louis XIV on

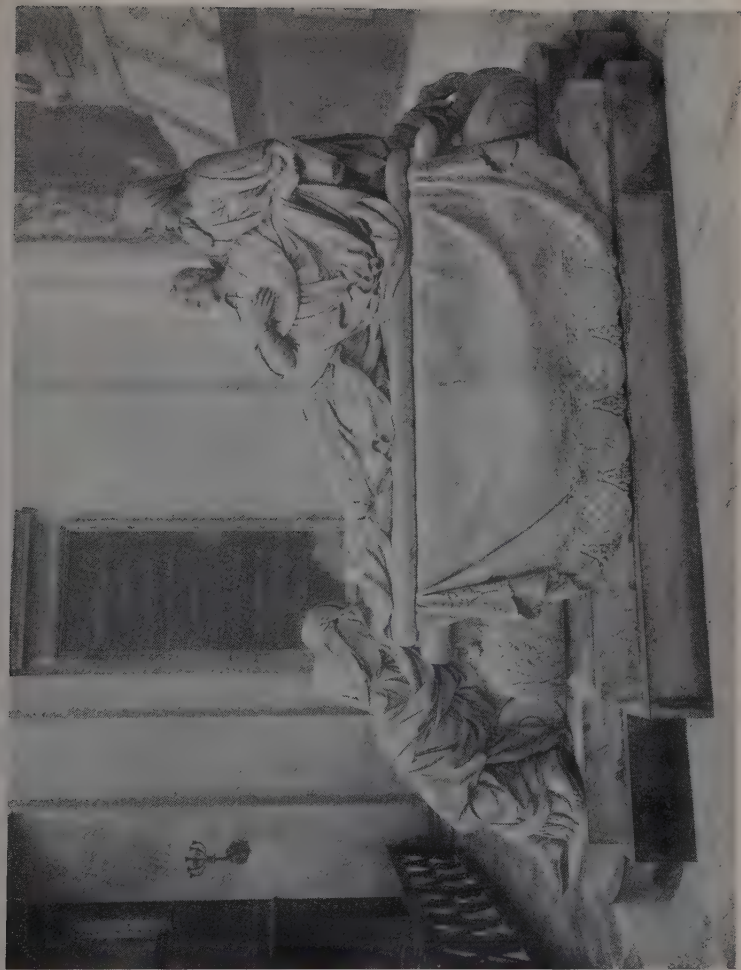


Fig. 50.—Girardon. Tomb of Richelieu. (Sorbonne)





Fig. 52.—Coysevox. Antoine Coysevox. (Louvre)



Fig. 53.—Coysevox. Le Grand Condé. (Louvre)

horseback, which stood in the center of the Place Louis le Grand, now the Place Vendôme. It was torn down during the Revolution and the metal used in making cannon. One of the king's feet has been preserved and is in the Louvre: also a small model said to be of the work, but not large enough or distinct enough, to give any idea of the character or style of the original. According to accounts it was simple, impressive, severely classical and worthy of a great artist.

As already stated Girardon's best pupil was ROBERT LE LORAIN. His principal activities were devoted to the palace at Saverne which had passed into the possession of the Rohan-Sonbise family. The palace and its contents, as before mentioned, were destroyed in 1780. Lorain was employed with many others in decorating the chapel at Versailles where ornamentation is so profuse and of such elaborate sameness that, apart from the pictures, critics have as yet made but little progress in distinguishing the work of one artist from that of another.

Lorain has, however, left one work which puts him in the foremost rank of sculptors of all times and races. *l'Imprimerie Nationale* (the French government's printing-office) on the rue Vieille du Temple is in the old so-called Hôtel-de-Strasbourg, the former residence of the ducs de Rohan. In the inner court, over the entrance to the former stables, is Lorain's bas-relief called the "Steeds of Apollo" (Fig. 51). Clouds, lightning, four horses and two youths compose the scene. In the center one of the youths holds a large

shell from which a magnificent steed, partially hidden by clouds, is drinking. High above the youth emerges from clouds the fore part of another and rearing steed; back of him, cloud girt, is the turned head and bent knee of a third steed; while on the right, the second youth holds the mane of the fourth steed whose neighing head is upright above him. The magnificent action of the horses, the beauty of the youths, the admirable balance of the composition and the background of clouds and lightning, form an inspiring work of the highest genius with which it would be difficult to find anything to compare. There is a cast in the Trocadero, but every visitor to Paris is urged to see the original. Lorain was admitted to the Academy in 1701, was made professor in 1717 and rector in 1737.

ANTOINE COYSEVOX was born in Lyons and died in Paris. When eighteen, he went to Paris and entered the studio of a sculptor named Lerambert who had been a pupil of Guillain. He first, preceding Lorain, distinguished himself in the service of Cardinal Furstenberg, bishop of Strasbourg, who was erecting a magnificent palace at Saverne, a little town about twenty miles northeast of Strasbourg. This was in 1667 when he was twenty-seven. The palace was entirely destroyed by fire in 1780. In 1671 Coysevox was back in Paris and was being patronized by Le Brun. In 1676 he was admitted to the Académie and sent as his *morceau de réception* a bust of Le Brun. This shows that the relations between the two artists were intimate. In 1676 he was in Lyons. In 1677 Le Brun persuaded him to return to Paris. It is supposed that it was during

this short sojourn in Lyons that he married for the second time and that he executed the statue of the Virgin now standing in the right transept of the Church of Saint Nizier. It was intended to stand at a street corner and therefore does not seem quite at home in a church.

From 1677 until 1685 he was employed at Versailles. His work and Le Brun's are so much alike that it is difficult to distinguish them. Gonse calls attention to the magnificent bas-relief in stucco in the Salon de la Guerre of Louis XIV a *Cheval foulant aux pieds ses ennemis vaincus* as being entirely by Coysevox and as being unsurpassed in the realm of decorative art. "Yet," he adds, "how many tourists from the four quarters of the globe who visit these famous galleries with their Baedekers and their lorgnettes, how many Frenchmen even, know the name of Coysevox!"

Coysevox's energies were unbounded, his activities incessant. He was equally at home in all departments of his art.

Two of his play pieces, they might be called, are at the Louvre, the *Nymphe à la coquille* and the *Vénus pudique*. Two more dainty adaptations from the antique cannot be found. They were executed for the gardens of Versailles about 1686-1688. The Louvre also contains some of his busts which have rarely been equaled, and have never been surpassed in the whole history of portrait sculpture. His own bust (Fig. 52) and those of *Le Grand Condé* (Fig. 53) and of *Le Brun* (Fig. 54) are unsurpassed works of art. Though most of his representations of Louis XIV and of the various members of his family disappeared during the

Revolution there are a few left at Versailles. The bronze of Louis XIV erected in the court of the Hôtel de Ville in 1689 partially escaped the revolutionists and is now in the court of the Hôtel Carnavalet. The equestrian statue of Louis XIV ordered by Brittany in 1685 and not erected at Rennes until 1726, eleven years after Louis' death and six years after the artist's death, and which he regarded as his very greatest work, was melted for cannon during the Revolution. Two bas-reliefs from the pedestal were saved and are in the Musée of Rennes.

There is in the Louvre by Coysevox a lovely statue of *Marie-Adélaïde de Savoie* (Fig. 55), duchess of Burgundy, mother of Louis XV, executed in 1710 and formerly in the Grand Trianon at Versailles. It is life-size and represents her with the attributes of Diana. Gonse writes of it: "A lively and roguish grace, the carriage of a goddess, delicate action, exquisite technique and above everything else a sentiment of truth of rare fineness, are quite enough to give this statue the highest rank in our Museum. Without losing anything of his habitual strength Coysevox shows himself in this statue both amiable and feminine. As Racine, he knows how to belong to his own time, I mean how to remain both modern and human with a subtle flavor of antiquity."

During the latter part of his life, Coysevox was principally employed in the construction of elaborate funereal monuments. Of these the monument to Mazarin (Figs. 56 and 57) is the best known and the most accessible. It was originally erected in the chapel of the Collège des Quatre-Nations as it was called, founded

by Mazarin, and now the home of the Institut. Destroyed during the Revolution, most of its pieces were rescued by Lenoir and have been reërected in the Louvre, though the original appearance of the monument may not have been preserved.

The figure of Mazarin in white marble kneels to the left upon a sarcophagus of black marble. He is in full cardinal robes of which the folds are treated with admirable artistic mastery. His head is turned to the front. His left hand is on his heart. His right hand is held out in a gesture of resignation to the divine will. Back of him is a small winged cupid holding the Roman sign of magistracy (*fascēs*) which the cardinal may no longer use. Back of the cupid are the cardinal's hat and cloak. Below and about the sarcophagus are three seated bronze figures. In front is Peace crowned with laurel. She holds in her left hand the horn of plenty, while with her right she seems to be extinguishing an upturned torch of war against a buckler which lies at her feet. On her right and at right angles seated outwards is Prudence with her right foot on the globe and having as symbols a rudder and a mirror about which is entwined a serpent. The corresponding figure to the left is Fidelity with the arms of France and a crown. Partially hidden within her drapery is a dog. High up against the wall above the cardinal's head are two smaller seated marble figures supporting his coat-of-arms. On the left of the spectator, heavily veiled, is Religion holding on her knees the model of a church. She lifts her eyes to heaven. Back of her is a stork, emblem of Constancy. The other figure represents Charity. She holds a burning heart in her right hand,

while her left is about a poor naked child who seems appealing for help.

Of the work Jouin writes: "The pen is unable to render the aspect and the character of the Tomb of Mazarin.¹ The balance of the lines and the surfaces, the cadence of the grand masses, the just opposition of marble and bronze, the alternation of nude and drapery, the skillful modeling, now diffusely elegant, now contracted and severe; all the resources of the plastic art in the hands of a master are here exposed with the measure, the energy and the taste which mark genius."

The tomb of Mazarin of 1692 was followed by that of Colbert, still standing in the Church of Saint Eustache. Then came the tomb of Le Brun in the Church of St. Nicholas du Chardonnet near the Ecole Polytechnique. These two are so far inferior to the tomb of Mazarin that they must be the works of pupils.

Quite equal to the tomb of Mazarin is the tomb of the Marquis de Vaubrun, lieutenant-general of the king's forces, erected in 1705 in the chapel of the Château de Serrant, near the Loire and about ten miles southwest of Angers. Of this same period is the kneeling figure of Louis XIV which forms part of the group back of the high altar of Nôtre Dame of Paris called *Le voeu de Louis XIII*. The group is so placed that it cannot be seen well and photographs of it cannot be taken.

Some of Coysevox's finest works were in the Château de Marly. When the château was destroyed during

¹ A sketch of the tomb in its original condition is given by Piganiol de la Force, "Description de Paris," Tome VIII, p. 223.



Fig. 54.—Coysevox. Le Brun. (Louvre)



Fig. 55.—Coysevox. Marie-Adélaïde de Savoie. (Louvre)



Fig. 56.—Coysevox. Monument to Mazarin. (Louvre)

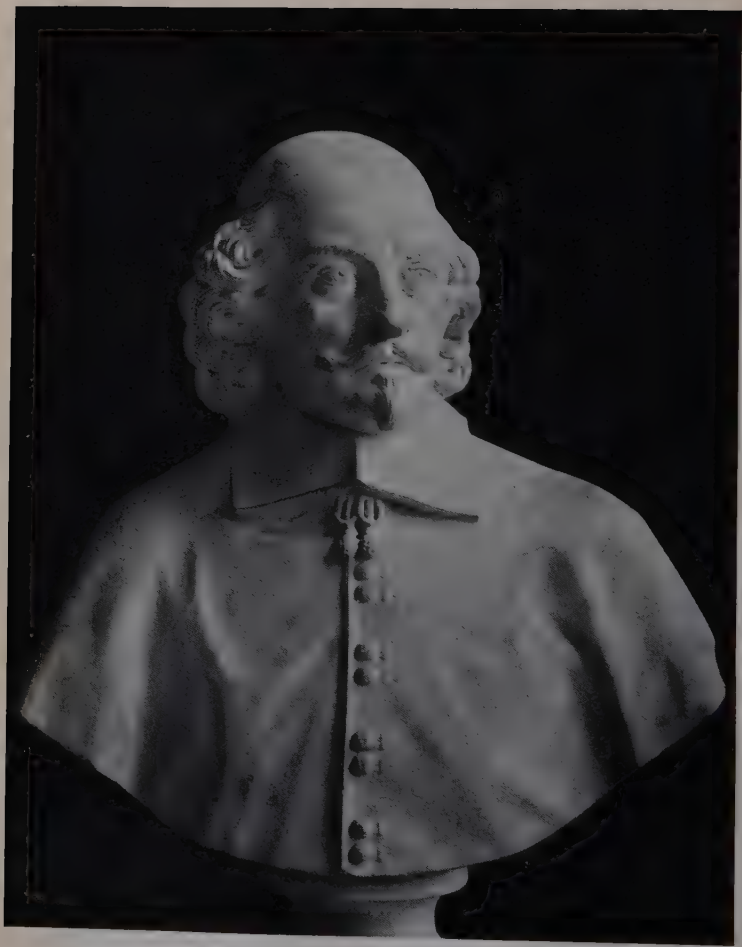


Fig. 57.—Coysevox. Cardinal Mazarin. (Louvre)

the Revolution many of these works were destroyed, a few were preserved.

No one who has visited Paris has failed to see the winged horses at the Place de la Concorde (Fig. 58) entrance to the gardens of the Tuileries. One bears a figure of Fame; the other, Mercury. These are from Marly and are by Coysevox. They are fine, spirited compositions and show another side of his many-sided talent.

PIERRE PUGET (1622-1694) was born in Marseilles and died there after having experienced favor at Genoa from the Italians, injustice at Paris from the court, and scant recognition from his own city.¹ When quite young he was employed at Toulon in carving figure heads for vessels. When about seventeen he went to Italy. Some of his biographers state that he went on foot, others that he shipped to Leghorn. For a while he worked at Florence; then at Rome, where he became attached to Pietro di Cortona, who was then at the height of his fame. Figures in Cortona, works in the Barberini and Pitti palaces are pointed out as being by Puget. In 1643 he was back in Marseilles, apparently decided to devote himself to painting. Pictures painted at this period are in the Museum of Marseilles. Before long, however, he was back in Italy making drawings for Anne d'Autriche of antique monuments, temples, tombs, triumphal arches, etc. This occupation turned his attention from painting to architecture. In 1653 he was once more in Marseilles determined to devote himself to architecture.

¹ See "Pierre Puget," par Léon Lagrange.

The first order of importance he received was on the Hôtel de Ville of Toulon, for which he planned and built the present entrance which is celebrated for the Caryatides which support the balcony over the doorway. The reputation made by these Caryatides, reaching Paris, he visited the capital and received flattering orders. It was during this stay in France that he is supposed to have executed for Girardon, Fouquet's associate, the colossal Hercules, now in the Museum of Rouen. It was intended for the palace Girardon was erecting at Vaudreuil, not far from Rouen, and was but a short time ago found in pieces amid the ruins of the palace. Subsequently Fouquet employed him and sent him to Italy to obtain suitable marble for the statues with which his Château de Vaux le Vicomte was to be embellished. While he was in Italy, Fouquet was disgraced (1661), and Puget without resources settled in Genoa, where he remained eight years, highly honored and profitably employed.

Of the many works he executed for public and private buildings, the two statues in the church of Santa Maria Assunta di Carignano are the most highly esteemed. The church is square with an imposing dome supported by four massive pillars. On each pillar is a statue twelve feet high. Of the two by Puget, the one representing St. Christopher is regarded as one of his finest works.

In 1669 he was offered by Colbert the position of director of naval ornamentation at Toulon. He accepted the position and while discharging its duties found time for many works of architecture in Marseilles and for the execution of the three works of sculp-

ture by which he is best known: *Milon de Crotone* (Fig. 59), "Persée délivrant Andromède" and the bas-relief of "Alexandre et Diogène"; works which are now together in the Salle de Puget of the Louvre. Puget was ambitious, as was every artist, to be employed by the king and to have his works displayed at Versailles. About 1670 he succeeded in obtaining from Colbert an order for two works. In 1671 he forwarded sketches for the "Milon de Crotone" and for the "Alexandre et Diogène." The sketches were accepted and he set about the work without, unfortunately, stipulating the price. In 1682 the Milon was finished. The next year it was shipped from Marseilles to Le Havre and was set up in the gardens of Versailles. All Puget received was six thousand francs; one half the cost of transportation. When Louis saw it he was so pleased that he demanded a pendant. Thereupon Puget completed the *Persée délivrant Andromède* (Fig. 60). It was finished and shipped from Marseilles in 1684 and was erected at Versailles the following year. These dates are differently given by different biographers. Those given by Lagrange are the more generally accepted. The "Alexandre et Diogène" was not finished until 1687 and was not shipped to Paris until 1694. It was not forwarded to Versailles. These were troubled times: arms, not art, engaged Louis' attention: France was fighting nearly the whole of Europe. It was not until 1697 that the treaty of Ryswick restored a short-lived peace.

As on these three works rests Puget's reputation they must be carefully examined. First the "Milon de Crotone." Milo was a celebrated athlete who lived about

500 B. C. He was crowned six times at the Olympic games and only ceased to present himself because no one presumed to compete with him. Tearing lions and bears to pieces with his hands was an amusement. When he was old, seeing men laboring with wedges to split the trunk of a tree, he offered to complete the work with his hands. He succeeded in wrenching the sides so far apart that the wedges fell out. Then his strength gave out and the returning parts imprisoned his hands. The laborers, laughing him to scorn, left him to his fate. Soon the beasts of the forest had their full revenge. Puget selected the last scene of the tragedy. Milo has released one of his hands; the other is still held fast. A lion has him by the flank and his fate is sealed. Clarac thus writes of it:¹

“In this group, one of the *chefs d'œuvre* of modern sculpture, and which, if it had the nobility of forms and proportions of antiquity, would rival its most beautiful works in energy of expression and in the life which animates it, Puget has seized the moment when the lion precipitates itself on Milo, to whom defense has become impossible; clings to him; overcomes him with his weight, overpowers him, and devours him. Pain is at its last stage. Nothing can save the unhappy athlete from the horror of his fate. While he is consumed in useless efforts to free his hand and while in the convulsions of his sufferings he vainly turns his despairing glance to Heaven, which he invokes in vain with his cries, the ferocious animal rages for his prey and rends it. In a few moments Milo, six times conqueror in the Olympian games and six times in the Pythian, will have

¹ “Musée de Sculpture Antique et Moderne,” vol. 5, p. 318.



Fig. 58.—Coysevox. Winged Horses. (Paris)

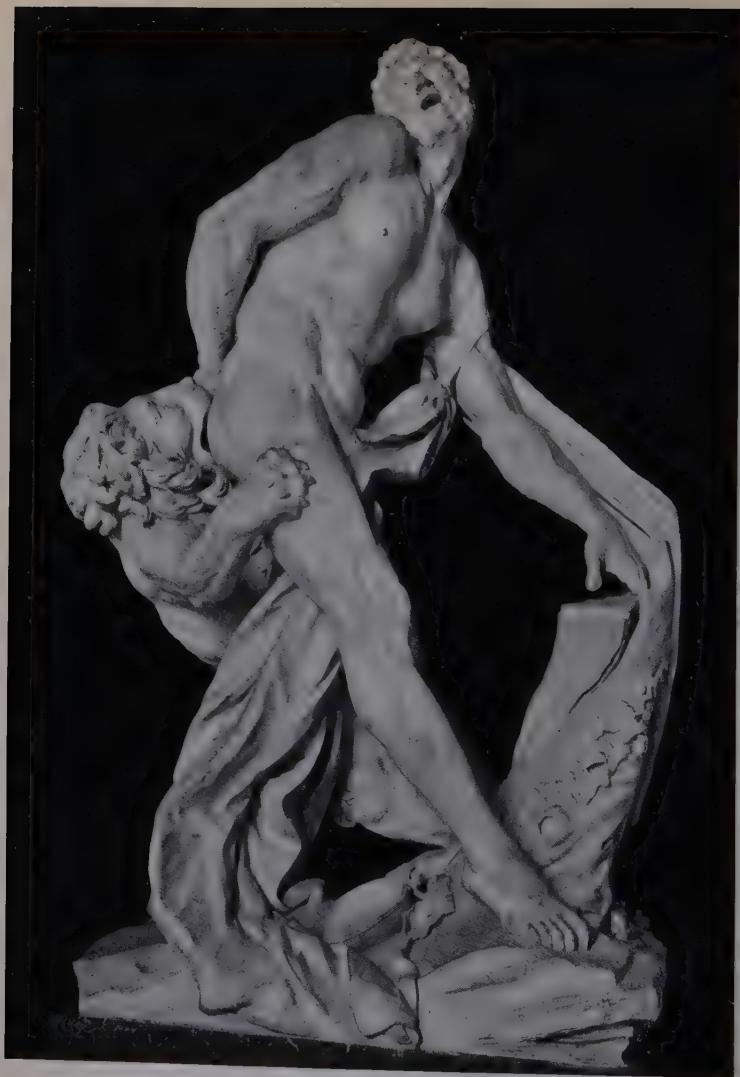


Fig. 59.—Puget. Milon de Crotone. (Louvre)



Fig. 60.—Puget. Persée délivrant Andromède. (Louvre)



Fig. 61.—Puget. Alexandre et Diogène. (Louvre)

succumbed in a struggle where it is evident that he would have been victorious had he been able to utilize his strength."

Gonse's criticism is better informed and in accord with more modern taste:

"There has been much discussion about this celebrated statue where the athlete of Crotona is represented as making a supreme effort to release his left hand from the tree which holds it, while trying with his right to release his thigh from the jaws of the lion. The intentions of the artist are so evident, his style is so distinct, his execution is so triumphantly a mastery, that it is easy to separate the merits and the faults which make it admirable while exposing it to criticism. The faults are the result of Puget's Italian education; also, in a measure, of his provincial temperament heated by the atmosphere of the South. The germs of these defects are seen in Michael Angelo, abundantly multiplied in the emphatic works of Bernini. The excellencies are easily apparent; an incomparable science of movement, a deep knowledge of muscular action, a lively sense of the picturesque and an extraordinary facility with the chisel. The Milo belongs to the family of the Laocoön. It is a fruit of the doctrines dear to Winckelmann and to Lessing. The modern critic who reverts to the pure sources of the vital periods of art must condemn the false principles which inspired Puget while wondering at the impetuous audacity which the artist developed."

The visitor of to-day observes that Milo is only held by the tips of his fingers and that the lion is a diminutive creature in comparison with his victim. The con-

clusion must be that the incident and the action were chosen by the artist for the display of his mastery of muscular anatomy and not at all for the purpose of exciting sympathy for the antique hero, or of symbolizing the weakness of human endeavor. Nor can it be regarded as picturing forces accumulating for the Revolution, for as yet the Revolution was too far away.

In the companion piece of "Perseus and Andromeda," Puget shows rescue from a fate as cruel and apparently as inevitable as that of Milo. This group was not successful. Perseus is too large and too old. Andromeda too small, with legs entirely too large for her diminutive body. Her attitude is graceful and the little cupid tugging at the chain is a charming accessory.

The *Alexandre et Diogène* (Fig. 61) is a bas-relief in the fashion of the day, but larger and more complicated than usual. It did not reach Versailles, nor is it known for what purpose or place it was intended. It is supposed to represent that incident in the life of the cynic when he requests Alexander to move on with his shadow and not to interrupt the sunlight. Diogenes, seated on the right at the mouth of his tub, is not in keeping with the idea of the incident, as he is represented as a pitiable old man extending his right hand for pity or alms; while Alexander, who is mounted and fills the left of the composition, laughs at him, holding his right hand to his heart in mockery. Alexander and those of his followers who are mounted are on horses which are also too small for them. A burly follower on foot holds a small dog by a chain big

enough for a ship's anchor. Another one leans over Diogenes' tub holding a huge sword. In the background are flags floating from spears; while the composition is shut in by temples and other buildings in attempted perspective. The work has been variously appreciated. Delacroix, the great painter, wrote of it: .

“If the great Puget had had as much of common sense as he had of the intensity and science which fill this work, he would have perceived before beginning that his subject was the strangest sculpture could choose. He forgot that in the mass of men, weapons, horses and even edifices, he could not introduce the most essential actor; that is the sun's ray intercepted by Alexander; without which the composition has no sense.”

Gonse is very laudatory:

“I do not hesitate to proclaim the bas-relief of ‘Alexandre et Diogène’ one of the most striking creations of modern sculpture. Everything that is most rare and most difficult in the art of sculpture are there united as by a miracle: concentrated plastic effect, play of lights and shadows, selections of planes, ease of modeling; nervous, fine, lively and iridescent execution. What more can be said? There is not a secondary detail that is not treated with a marvelous assurance.”

Gonse writes more than can be quoted and in still more enraptured language.

In ability to mould marble to his thoughts and sentiments, Puget has few equals in the history of sculpture. In the Diogenes he is supposed to have typified the obstacles that were continually preventing his en-

joying the favor of Le Roi Soleil. His life in Paris was not happy. He was not appreciated and he was badly paid for his works. He returned to Marseilles, where in 1694 he died. His last work, another bas-relief, representing the plague at Milan, is at Marseilles in the large hall of a building on the old harbor called Le Consigne, where are housed the quarantine and other health officers.

His best critics regard as his best productions the "Caryatides of Toulon" and his "Saint Sébastien of Genoa."

Coysevox's nephews and pupils, the COUSTOUS, succeeded to his position, his emoluments and his activities.

NICOLAS, nearly twenty years older than his brother, was born in Lyons in 1658, took the *Prix de Rome* in 1681 when twenty-three, was admitted to the Academy in 1693 and was its chancellor when he died in 1733.

GUILLAUME followed after his brother by taking the *Prix de Rome* in 1697 and by entering the Academy in 1704 when only twenty-seven. He lived until 1746, surviving his brother but thirteen years.

The changes in the style of living following the death of Louis XIV; and in art notions following the death of Le Brun had less effect in statuary than in painting or even in architecture. Where sculptors were employed in interior or exterior decoration they were governed by the fashion of the day which was intolerant of straight lines and of angles, particularly of right angles. But in the productions of statues and groups

there was but little change in technic and no abrupt change in style. There can be but little change in an art that is limited by the physical laws which govern heavy materials. Technical changes must be superficial, limited to the treatment of drapery and surfaces. Statues may also be more or less draped, more or less burdened with accessories, more or less true in anatomy and muscular and epidermic details. Within these limits, however, there is ample space for all the shading between dignity and license, chaste reserve and vulgar show. It must also be remembered that after the fourteenth century art ceased to be national, the expression of national faith and aspirations, and became more and more the luxury of the rich. During the reigns of Louis XIV and XV and until the Revolution, the French people were so poor and so oppressed that their energies were consumed in keeping themselves alive. There were no national characteristics or aspirations to be expressed in art. Art was for the rich and was controlled by their desires. The court decreed the style; the rich accepted it; the people had nothing to do with it. Louis XV was a sensualist; the art of his reign, when it had the opportunity, was as sensual as a public art can be. Boucher in painting and Clodion in sculpture reached the extreme. Not an offensive extreme unless you choose to be offended. Their nudes are too simple, youthful, unreal, to do harm. In portraiture art must be faithful; in funereal monuments it must be reverent. The Coustous are not sensual. They remained true to the correct, if pompous, and decorative art which pleased the old age of Louis XIV. Though the Revolution destroyed many

of their works there are still enough left to show that they were most excellent and admirable artists.

Of Nicolas' works, his statue of "Julius Cæsar," now in the Louvre, executed for Marly; his "Descent from the Cross," over the high altar of Nôtre Dame of Paris; and above all, his most excellent group of the "Rhône and the Saône," now in the Garden of the Tuileries near the west entrance, are as highly esteemed to-day as they were by contemporaries. The group of the "Rhône and the Saône" is so far superior to every kindred work of the century that it remains a model of composition. Let the visitor walk around it and examine it from every point of view. He will find that from every point it presents an equally satisfactory and lovely picture.

By Guillaume, the younger brother, there are many things in existence to show his skill. In the Louvre are: his statue of *Marie Leczinska* (Fig. 62), his statuette of the "Death of Hercules," the plaster cast for his famous "Venus," executed for Frederic the Great, now at Potsdam, and other minor things. In the church of St. Roch is his tomb of Cardinal Dubois — hard to see in the darkness of the church — thought by many to be the equal of Coysevox's tomb of Mazarin. At the Hôtel des Invalides are many decorations about the principal entrance; particularly a heroic equestrian statue of Louis XIV which fills the tympanum. At Versailles, in the vestibule of the chapel, is his bas-relief of the passage of the Rhine by Louis XIV, a superb piece of pompous flattery; and put away in a corner, his bust of his brother, one of the best busts of the eighteenth century.



Fig. 62.—G. Coustou. Marie Leczinska. (Louvre)



Fig. 63.—G. Coustou. Chevaux de Marly. (Paris)



Fig. 64.—G. Coustou. Chevaux de Marly. (Paris)



Fig. 65.—G. Coustou. Tomb of the Dauphin. (Sens)

But above all else his reputation rests on the *Chevaux de Marly* (Figs. 63 and 64) which guard the sides of the entrance to the Champs Elysées. The brothers Ménard thus write of them:¹

“The two groups known under the name of the ‘Chevaux de Marly’ which decorate the entrance to the Champs Elysées are regarded, and justly, as Coustou’s *chefs d’œuvre*, and as one of the most remarkable monuments of French sculpture. The talent displayed in these works is of a nature to be understood by everybody, but artists alone can appreciate the immense difficulty which has been overcome. To make a horse rearing with his groom; and as a pendant another horse rearing with his groom; to make them very different, yet perfectly symmetrical; to seek in each man and in each animal the most violent and the most extreme action; to combine the optical balance of the two groups with such accuracy that from a distance they seem the two sides of a single group; to mark in the action the most fugitive and intangible expression; to observe at the same time the first of the laws of monumental sculpture, that is unity of outline; finally to give to an ordinary action twice repeated the character of an epic twice invented, certainly shows grand talent if not genius.”

Guillaume had a son GUILLAUME (1716–1777) who remained faithful to the family teaching. He is

¹ “De la Sculpture Antique et Moderne,” par MM. Louis et René Ménard, Paris, 1868. The two brothers Louis-Nicholas, 1822–1901, and René-Joseph, 1827–1887, were famous Parisian critics on many subjects. They wrote conjointly and separately. The elder may have been more at home in history; the younger, in art. They both indulged in painting. A son of the younger became a well-known painter.

best known by the "Tomb of the Dauphin" (Fig. 65), (only son of Louis XV) who died in 1756, and of "Marie Josèphe de Saxe" his wife. The tomb stands in the cathedral of Sens. Figures are grouped about a pedestal supporting a funereal urn. A draped female representing Religion holds up to the urn a small wreath of stars in her right hand and a cross in her left. Other figures are supposed to represent Science, Time and Immortality. Two cupids are in the scene: one is weeping over a globe; the other holds up a broken chain of flowers. There is also a very modern tombstone with names and titles of the deceased. The effect is more theatrical than emotional or pathetic. Far more impressive were the tombs of the Middle Ages where the idea of death was expressed so strongly and yet so simply and so sacredly.

"What is included in the term of *Art du XVIII^e Siècle* — architecture, sculpture, painting and decoration — commences with the Regency in 1715 and ends with the approach of the Revolution. With the Regency appears a new art, original and charming, which seems the revenge of France against the spirit of the Renaissance. As during the thirteenth century, the *Mode Française* once more conquers Europe, architecture unbinds the vigor imposed upon it by the *Grand Siècle*. Private building is humanised; becomes intimate: from being pompous, it condescends to be familiar and practical. Forms unbend so as better to adapt themselves to the wants of living and to the exigencies of comfort. Façades yield to elegant curves and are graced with balconies bulging with fat and opulent iron work. Stories are lower and staircases, with softened

balustrades, are more inviting. Sculpture frees itself from classic pedantism, and if it still retains a residue of Italian mannerism, it is to transform it, after its fashion, into a particular style which is thoroughly French where movement and living forms control. The art of portraiture receives a marvelous impulse. It redeems the weak conventionalities of religious art, and studies to appear simple, natural, delicate. The eighteenth century is preëminently the century of busts. Flesh palpitates in marble and in bronze. Technic develops an infinite dash. To render the epidermis, the ultimate object of sculpture, the marvelous attainment, so far, of but few of its chiefs, becomes the current money of the profession. On its side, painting leaves the height of Olympus for terrestrial realities. A ray of gayety lights it and animates it. The finger of a Nattier, a Latour, a Chardin, illumines portraiture with the magic smile of grace. And lastly, decoration — admirable, hearty, vigorous and thoroughly French, though falsely and injuriously called *rococo* — establishes new æsthetical laws, abundant, capricious, picturesque; conformable to their object, abundant in their results.

“The evolution of taste, necessitated by the evolution of manners, follows in the same path. Everything flourishes together in a strong and beautiful unity.

“To resume. Not since the Middle Ages has France had a glory that was more personal to it than the art of the eighteenth century. Never did she strike a vein more rich in new ideas. If we must deplore that at the outbreak of the Renaissance she abandoned national paths, we must recognize that she could not have

drawn a better and more brilliant part from a cause which seemed lost. Let it be added that in this magnificent impetus sculpture may occupy the first place.”¹

Of the many sculptors whose principal occupation was administering to the taste of Louis XV and his court, the reputation of a number has been transmitted, and of a few some works are still in existence to attest to their reputations.

Three of them were born about the same time,—Bouchardon in 1698, Lemoyne in 1704 and Michel Slodtz in 1705. Then come Allegrain, born in 1710, Pigalle, born in 1714, and Falconet, born in 1716. Jean Jacques Caffieri was born in 1725, Pajou in 1730 and Clodion in 1738. With the exception of the first three, all these artists survived Louis XV and lived under the changed influences of the approaching Revolution.

EDMÉ BOUCHARDON (1698–1762) was born at Chaumont about one hundred and sixty miles southeast of Paris. His father was an architect and sculptor and educated his son to be his successor. When he was still quite young he went to Paris and was admitted to the studio of the younger Coustou. Here he remained until 1722 when he took the *Prix de Rome*. He remained in Italy for ten years, executing works which made him celebrated. In 1732 he was recalled to Paris by the king, who made him his *sculpteur ordinaire* and gave him many orders for Versailles and other royal residences. In 1745 he entered the Academy and in two years became one of its professors. There are

¹ “La Sculpture Française,” Chapter VI, by Louis Gonse.

unimportant statues by Bouchardon at Versailles and in the church of St. Sulpice. *La Fontaine de la rue de Grenelle St. Germain* and his statue in the Louvre of *L'amour se taillant un arc dans la massue d'Hercule* are the two works by which his reputation is to be judged.

The rue de Grenelle is an old, narrow and tortuous street in the Latin quarter of Paris. The fountain is near where it crosses the new Boulevard Raspail. The street is so narrow that no general effect can be gained and no satisfactory photograph of the whole can be taken. It consists of a concave classical elevation with a projection in the center. On the projecting center are three statues; a seated one representing Paris and two reclining ones at her feet representing the rivers Seine and Marne. On the curves at each side are two niches: in each a statue representing a season. Beneath each niche is a bas-relief in which little children carry out the idea of the season (Figs. 66, 67, 68, 69). The bas-reliefs are greatly admired. The various statues are commonplace. They are neither impressive nor beautiful. They are correct, but ordinary; in no way inspiring. The whole work is well conceived and carried out. Students of classical architecture are satisfied with it. It is valuable as a specimen of the academic training of the period. There is a project for moving it away and placing it where it can be better examined. Then perhaps the beauties praised by contemporaries will be perceived and appreciated.

Bouchardon was a scholar, a writer, and a fervent lover of the antique. *L'amour se taillant un arc dans la massue d'Hercule* is a singular composition. It repre-

sents Cupid by the strength of his left hand squeezing a bow from the club of Hercules. He holds the club upright between his legs; grasps the emerging bow in his right hand, squeezes down with the left and turns his face to the left with a smile to call attention to the ease with which he is accomplishing the task. His wings only partially flutter to further show the absence of exertion. The pose is pleasing, the action is well controlled, the face is attractive. The victory of love over force is easy and complete. What Hercules may have thought of the work does not appear.

Bouchardon's last and greatest work was a bronze equestrian statue of Louis XV fourteen feet high, which stood in the Place Louis XV, now Place de la Concorde, until the Revolution, when it was torn down, melted and the metal used for cannon. Bouchardon did not live to finish it. To Pigalle was entrusted the task.¹

JEAN BAPTISTE LEMOYNE (1704-1788) was born and died in Paris. He was a pupil of Le Lorain, was made an academician in 1738, and developed to the highest degree the art of portraiture. Most of his time was given to the production of bronze statues of Louis XV, all of which were destroyed during the Revolution. The one at Bordeaux was particularly praised. Many of his busts are still in existence and show a delightful apprehension of individuality and a complete absence of stiffness and pomposity. Some of his best are at the Théâtre Français in the Foyer des Artistes, to which

¹ This and other monuments to Louis XV are engraved in Pierre Patte's interesting work, "Monuments érigés en France en l'honneur de Louis XV." See "Edmé Bouchardon," par Alphonse Roserot. Paris 1910.

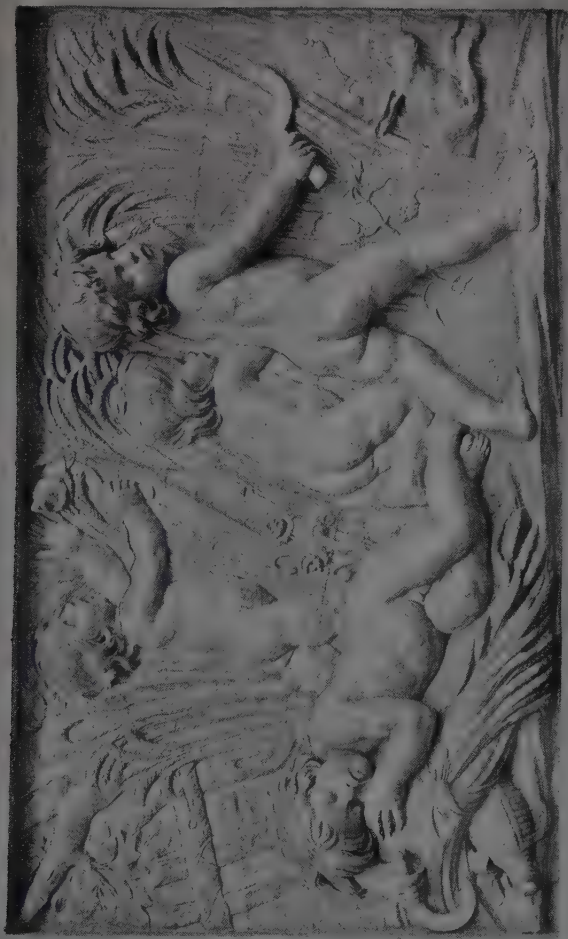


Fig. 66.—Bouchardon. Bas-reliefs of Seasons. (Paris)



Fig. 67.—Bouchardon. Bas-reliefs of Seasons. (Paris)



Fig. 68.—Bouchardon. Bas-reliefs of Seasons. (Paris)



Fig. 69.—Bouchardon. Bas-reliefs of Seasons. (Paris)

the public is not admitted. The bust of Mlle. Clairon is regarded as the very highest development of the art of portraiture.¹

Lemoyne had many pupils, among whom the most celebrated were Falconet, Pigalle, Caffieri and Pajou.

MICHEL SLODTZ (1705–1764) was the fifth son of Sebastien Slodtz, a native of Antwerp who moved to Paris when he was quite young, studied under Girardon and became a naturalized Frenchman. There is by him in the Louvre a statue of Hannibal, executed for Marly and for many years in the Gardens of the Tuileries. It is called *Annibal mesurant au boisseau*² *les anneaux des chevaliers Romains tués à Cannes*.

Young Slodtz early displayed talent. He captured the *Prix de Rome* in 1730. After his years of service he remained in Italy until 1747 executing a number of works which still ornament Roman churches. On his return to France he was employed by the king in making designs for court festivities. In 1750 he was charged to execute in the church of St. Sulpice the tomb of the *Abbé Lanquet de Gerzy*,³ where he intro-

¹ Claire-Josèphe-Léris (1723–1803) was a celebrated tragic actress. When she was fifty she conquered the heart of the Margrave of Anspach, at least twelve years her junior, and for years she reigned over Anspach as if she were its queen. She returned to Paris in 1791. In 1799 appeared her celebrated “Mémoires,” which are entertaining reading to-day.

² *Boisseau* is an old French measure containing nearly three gallons.

³ John Joseph Lanquet de Gerzy (1677–1753) was a French prelate of lovely character who however was always in hot water because he would indulge his passion for polemics. He was bishop of Soissons and subsequently archbishop of Sens. He was elected to the Académie Française in 1721 and was made a Conseiller d’État in 1747. It may have been the memory of his benevolence that saved his tomb from desecration.

duces entirely new ideas into funereal sculpture, ideas that met with favor as they were adopted by many future sculptors. The idea was death as a skeleton taking part in the intended action. The tomb is intact and is regarded as Slodtz's *chef d'œuvre* and as an excellent specimen of the funereal sculpture of the period. Slodtz was also employed in decorating the church, especially the Lady-Chapel.

GABRIEL-CHRISTOPHE ALLEGRAIN (1710-1795) was born and died in Paris. He was a member of the Academy in 1751, one of its professors in 1759 and its rector in 1783. His works would not have received so much attention had he not been Pigalle's brother-in-law and had not they been so highly praised by Diderot. Two of his works are in the Louvre: his *Baigneuse* and his *Diane surprise au bain par Actéon*. Of the *Baigneuse* (Fig. 70) Diderot wrote as follows:¹

"Beautiful, beautiful, sublime figure! They even say it is the most beautiful, the most perfect female figure modern art has produced. The severest criticism is mute in her presence. It is only after a long admiring silence that criticism suggests in low tones that the perfection of the head does not altogether respond to that of the body. The head is nevertheless beautiful: the eyes are beautifully enshrined, the shape is beautiful; the mouth, the nose, though it might be more delicate. Criticism might be tempted to accuse the neck of being too short, but would repent on considering that the head is inclined. Should the critic find fault with the coiffure, when his eye rests on the

¹ "Œuvres de Denis Diderot-Salons," Tome III, p. 75 *et seq.*

shoulders he cannot help exclaiming: 'The beautiful shoulders; how beautiful they are! what form of arms! what precious and miraculous truths of nature are in all these parts!'" etc.

This little is enough to show the exaggerated style of the criticism which Diderot parades in detail all over the body.

Gonse is hardly less fulsome:

"The 'Baigneuse' of Allegrain is a wise and agreeable work elegantly composed, of clear intentions and perfectly correct. The feminine forms, skillfully balanced, appear in that happy classical equilibrium which is not open to criticism. The moulding of the marble is followed into all the details with a rare delicacy. What more is needed to merit the praises the piece received when first exposed and which it has always enjoyed!"

To the ordinary eye the statue seems a large, realistic and public representation of an ordinary act which is generally conducted in private.

JEAN BAPTISTE PIGALLE (1714-1785) was born and died in Paris. He studied first under Robert le Lorain and then under Lemoyne. His progress was slow. Having failed to capture the *Prix de Rome* he went to Italy on foot where he nearly died of privations. He was rescued by the son of Guillaume Coustou who recognized his talents and encouraged him to persevere. On his return to France he obtained employment at Lyons. When thirty he exhibited in Paris a statue which made him famous and secured him admission to the Academy. It is called *Mercure attachant ses talonnières* (Fig. 71) and is now in the Louvre. The statue

is supple, easy, graceful, admirably modeled. The expression of the face particularly pleased the king.

Pigalle executed a number of trivial works to satisfy the taste of the court and a few grander works which appeal to modern taste. Of them all the monument to Maurice de Saxe (Fig. 72) at Strasbourg is the most important. Hermann Maurice, Comte de Saxe, was the son of Augustus II the great Elector of Saxony. He was a soldier of fortune who after serving under many flags became a French subject and a marshal of her armies. He was born in 1696 in Saxony and died in 1750 at the Château of Chambord in France where he was lodged with the appurtenances of royalty. He enjoyed the reputation of being the greatest general of his generation. The monument was ordered in 1753. At the Salon of 1756 its model was displayed, but the monument itself was not ready for shipment until 1768, and was not erected in the Lutheran church of St. Thomas at Strasbourg until 1774.

The monument represents the hero in his marshal's uniform in front of a lofty and broad pyramid on which high up over his head is engraved the account of some of his triumphs. On his right, over upturned flags are the Austrian eagle, the Belgian lion and the English leopard, hurrying away in defeat. On his left are French standards: in their midst a weeping cupid. The hero is represented taking a step down towards the tomb which is opening to receive him. At his feet is crouched a figure representing France. With her right hand she tries to arrest the steps of the hero, while she extends her left pitifully towards Death who, as a shrouded skeleton, stands at the right end of the

sarcophagus which is on a still lower level. At the other end of the sarcophagus is Hercules weeping for the loss to the French army. The figure of the hero is as fine as any work of sculpture of the century. The figure of France is beautiful; her action graceful. The stretch of her two arms unite the hero and the tomb most pathetically. The whole composition is admirably composed and put together.

There is in Nôtre Dame of Paris a work by Pigalle which is passed by visitors absorbed in contemplating the interior architecture of the building. It is a monument to the memory of Henri Claude Comte d'Harcourt (Fig. 73) (1704-1769), lieutenant-general of the king's armies, second son of Henri I duc d'Harcourt. The theme was suggested by the Comte's eccentric wife. She would have him represented as, in answer to her cries, struggling in vain to lift himself from his sarcophagus. The genius of life at the left end of the sarcophagus has apparently been aiding, but lets fall his torch and sinks down in recognition of the hopelessness of the undertaking, further emphasized by the figure of death at the other end of the sarcophagus holding up the hour glass. The emaciated body of the Comte seems about disappearing anew in the sarcophagus beneath its falling lid. On a lower level and amid her husband's trophies the Countess still wrings her hands and utters her cries. It is a curious and unattractive composition.

Pigalle's studies for the body of the Comte may have inspired his nude statue of Voltaire of which the story is too long to be repeated. It stands in the library of the Institute where few are admitted to see it.

About the last of Pigalle's works was a statue of Louis XV for Rheims. The statue of the king disappeared during the Revolution and was replaced in 1819 by a figure by the sculptor Cartellier (Pierre Cartellier (1757-1831). The two figures about the pedestal were preserved and are thus described by Pigalle himself:

"To the right of the Prince the gentleness of the Government is represented by a woman holding in one hand a rudder and with the other leading a lion at liberty by the mane to express that a Frenchman in spite of his strength willingly submits to a gentle government. To his left the happiness of the people is expressed by a happy citizen enjoying perfect repose in the midst of abundance expressed by the horn of plenty from which flow fruit, flowers, pearls and other riches. The olive grows by his side. He is seated on bales of merchandise. His purse is open to show his security and at his side, symbol of the golden age, the wolf and the lamb are together sleeping."¹

The figure of the citizen was and is greatly admired. Even Falconet — no friend of Pigalle — proclaimed it unsurpassed in ancient or modern art.

The year he died Pigalle was promoted to be Chancellor of the Academy.

There are a few of Pigalle's works in the Louvre. Among them *L'Amour et l'Amitié* and *L'Enfant et la Cage* were particularly admired. There is also a bust of Maurice of Saxony, said to have been taken from life a short time before the death of the Marshal and

¹ "Rheims, Monuments et Histoire," par Hippolyte Bazin. Rheims, Librairie de l'Académie, 1900, p. 422.



Fig. 70.—Allegrain. Baigneuse. (Louvre)



Fig. 71.—Pigalle. Mercure attachant ses talonnières. (Louvre)



Fig. 73.—Pigalle. Henri Claude Comte d'Harcourt. (Nôtre Dame de

to have served as a model for the head of the statue at Strasbourg.

MAURICE ETIENNE FALCONET (1716–1781) was born and died in Paris. He was a pupil of Lemoyne. He is best known by two works: his heroic equestrian statue of “Peter the Great” at St. Petersburg, executed for Catherine II and his charming statue of *Nymphe descendant au bain* (Fig. 74) exhibited in 1757. There are a few others of his works in the Salle des Coustous of the Louvre. Among others is his exaggerated and ridiculous “Milon de Crotone” which admitted him to the Academy in 1754, — his *morceau de réception*, as it is called.

Diderot had a very high opinion of Falconet. He calls him a genius with all the qualities both compatible and incompatible with genius. He says he has delicacy, taste, gentleness and superabundant grace. He compares him with Pigalle whom he states was lacking in ideality but knew how to represent nature and to represent it true, warm, vigorous. According to Diderot, Falconet disliked Pigalle, but did him justice. He adds: “At all events they are two great men, who when fifteen or twenty centuries from now heads or feet of their statues will be rescued from the ruins of the great city, will show that we were not children, at least in sculpture.”

Falconet was called to Russia in 1766 and devoted nearly eight years to the statue of “Peter the Great” which is still one of the chief ornaments of St. Petersburg. He is said to have received, over and above expenses, a gratification of two hundred thousand francs.

The CAFFIERI were an Italian family which came to France in 1660 on the invitation of the Cardinal Mazarin. The first was Philippe who was born in Rome in 1634 and died in Paris in 1716. He was employed by Mazarin and by Colbert in decorating the royal palaces. His eldest son, François Charles, was born in Paris in 1667 and died in 1729 in Brest where he had been employed in decorating men-of-war. His sixth son, named Jacques (1678-1755), devoted himself to sculpture and executed busts of merit. Charles-Philippe (1695-1766), son of François Charles, succeeded to his father's business. Philippe (1714-1774), son of Jacques, distinguished himself as an engraver and designer of jewels.

Another son of Jacques, Jean-Jacques (1725-1792), was the most celebrated of the family. He studied under Lemoyne, captured the *Prix de Rome* in 1748 and was admitted to the Academy in 1759. He first distinguished himself by a group of the "Trinity" for the church of Saint Louis des Français in Rome. After his return to France he devoted himself principally to busts, in which department of sculpture he had no superior except Houdon. Some of his most successful efforts are in the Théâtre Français. There is no better one than his bust of "Rotrou" (1609-1650). As Rotrou died seventy-five years before Caffieri was born, Caffieri could only have had old representations to guide him. He has produced a marvel of character and life. The presence of the man is felt as acutely as the power of art can make it felt. Rotrou's early and tragic death seems to cast a shadow over the dramatist's debonair features. It seems to take an effort

to hold up in pride the noble head. The lips are apart and the collar is loosed as if breathing were no longer free and easy. Most remarkable are the ease and grace of the pose. The figure seems to breathe and move within the drapery. The grand eyes have not lost their luster; but the lids are drooping and the eyebrows need wrinkles for support. The mousquetaire's cloak marks the poet's epoch: in its management it marks a model for every epoch.

There are two other busts belonging to the Comédie Française which are worthy to be compared with the *Rotrou: La Chaussée*, executed in 1785 and *Jean-Jacques Rousseau*, executed in 1787.

AUGUSTIN PAJOU (1730-1809) was born and died in Paris. He captured the *Prix de Rome* when eighteen and was admitted to the Academy when thirty. He excelled in the soft and graceful nudities of the day of which his *Psyche* in the Louvre is a specimen. Of this *Psyche* André Michel writes as follows:¹

"This *Psyche* which could with difficulty be passed as an antique is a charming work. Everything about her is deliciously in the style, the taste and the ideas of the times: the decorations of the stool on which she is seated; the arrows and the quiver embroidered on her cushion; the floating locks of her hair which seem awaiting the cap of the national colors and a ribbon of the united orders; the supple opulence of her bust

¹ André-Paul-Charles Michel, one of the best and most authoritative of French art critics was born in Montpellier in 1853. His articles on the "Salons" in the "Journals des Débats" and those by Robert de la Sizeranne in the "Revue des Deux Mondes" are accepted by conservatives as the best and the most disinterested criticisms published.

from which she must have let fall the enveloping fichu before she stabbed herself; even the characterizing shade of her grief: everything indicates her style. She must have read Rousseau before plunging a dagger into her breast; that lovely breast swelling with life; and must have written some eloquent and sensible letters. Perhaps she does well to kill herself. In a few years she would risk being guillotined as was Mme. Roland whom she resembles."

She is certainly a very substantial and material Psyche; not a bit classical or ethereal. Psyche stabbing herself is not part of the accepted tradition.

More interesting is his bust of *Mme. du Barry* (Fig. 75), also in the Louvre; and still more interesting is his statue of *Maria Leczinska* (Fig. 76), represented as Charity. It was executed after her death and was intended to adorn her tomb. His portrait busts are creditable but not remarkable. There is also in the Louvre a group of "Pluto and Cerberus," Pajou's *morceau de réception*.

CLAUDE MICHEL (1738-1814) known as CLO-DION was born at Nancy and died in Paris. He was a nephew and pupil of Lambert-Sigisbert Adam, the sculptor of the principal group of the Neptune fountain at Versailles. After the death of his uncle in 1759 he entered Pigalle's studio, but before the end of the year had captured the *Prix de Rome*. His departure for Italy was delayed until 1762 and he remained away until 1771. From his return until his death he was the most active, imaginative, popular and sensual sculptor of Paris. He excelled in playful bas-reliefs of

satyrs (Fig. 77), nymphs and cupids; and in pretty statuettes of childish nudities. Most of his works are in plaster, glazed and sometimes colored, or in porcelain. His mind worked too rapidly for the slow processes of carving in marble or stone. He had a large studio filled with workmen, reduplicating his works and applying them to pieces of furniture, toilet articles, clocks, etc. No boudoir was complete without a contribution from Clodion's atelier. There was also a serious side to his character as his works for the cathedral of Rouen and his statue of "Montesquieu" in the Institut attest. With the approach of the Revolution and the revival of taste for the severely classical, Clodion's popularity declined but was never lost. To-day his models have reappeared and are as popular as ever.

The works for Rouen cathedral were intended for the *jubé* and consisted of a colossal figure of "Ste. Cecilia" and a bas-relief representing the death of the Virgin. When the *jubé* was taken down a few years ago, these were removed into a side chapel and are, I understand, to be transferred to the Museum.

In the court of the building No. 20 Place Vendôme is to be seen a bas-relief over thirty feet long, by Clodion, called *Le triomphe de Galatée*.

Two of his characteristic works are in the Hôtel Cluny. One represents a faun playing on a pipe to dancing faun children, and the other a faunesse playing on a banjo to dancing faun children. The lovely childish face of the faunesse is especially characteristic. Clodion's classicality was limited to subjects. His forms and features are studied from nature. In

the Louvre, by Clodion, is a large faun with a baby satyr on her shoulder. The group was once at Fontainebleau. It would look better if smaller. The subject requires a smaller scale.

About 1780 there lived in the rue de Grenelle the very rich and fastidious Baron de Bezenval. For him Clodion decorated a bath-room which excited the envy of all other Paris barons and the enthusiasm of those who were permitted to see it. It is now miles and miles away from Paris in a château belonging to one of the baron's descendants who lives not far from Mâcon and keeps his treasures locked up for fear a Morgan may see them and tempt him.

There is in the Kensington Museum one of Clodion's fine works, a chimney-piece which once belonged to Mme. de Sérilly.

JEAN-ANTOINE HOUDON (1744-1828) was born at Versailles and died in Paris. His parents were house servants. Nothing seems to be known of his early life nor of the circumstances which led him into sculpture. His father at one time was *concierger* of the Ecole des Elèves Protégés, as it was called, where pupils were retained for further instruction before they were sent to Italy.¹ The boy may have had the run of the studios, have displayed youthful talent and have received encouragement and instruction. All that is defi-

¹ L'Ecole royale des élèves protégés was created in 1748. Six pupils of the academy were selected by competition. They lived together under the control of a director appointed by the king, received a pension and were instructed by a professor who was charged "to ornament their minds with history, fable and other matters which related to the arts they embraced." The school lasted until 1775. See Lavissee et Rambaud, "Histoire Générale," Tome VII, p. 766.



Fig. 74.—Falconet. Nymphe descendant au bain. (Louvre)



Fig. 75.—Pajou. Mme. du Barry. (Louvre)



Fig. 76.—Pajou. Marie Leczinska.



Fig. 77.—Clodion. Satyrs. (Louvre)

nately known is that at twelve he belonged to the Ecole Royale de Sculpture, where he was entered as a pupil of Slodtz; at twenty he captured the *Prix de Rome* and the same year started for Italy where he remained ten years. During the eighteenth century there was a great demand for artists in Italy and the skill of the *Prix de Rome* Frenchmen was quickly recognized. As the French government exercised control, they could be called back whenever their services were required. As evidence of their industry and their progress pupils were obliged from time to time to send home specimens of their work. As a specimen of his work Houdon sent back an *écorché*; that is a statue of a skinned person to serve in schools for lessons in plastic anatomy. Houdon valued such specimens so highly for purposes of instruction that he executed several of them in different attitudes at different periods of his life. The most celebrated of his works, executed while at Rome, is a statue of "St. Bruno" nine feet high which stands in the entrance of the church of Santa Maria degli Angeli built into the ruins of the baths of Diocletian; Michael Angelo's last work as architect. Michael Angelo's plan was radically changed in 1749. Houdon took for his model one of the monks at prayer and reproduced him as simply and as naturally as possible. With his shaved pate, bare; clothed in the simple robes of the order, standing with his head slightly bowed and his hands across his breast, the saint is the personification of humility, obedience, sanctity and simplicity. Not an ornament or symbol of any kind is used. Houdon depended for effect upon the artistic revelation of the character of the saint.

Pope Clement XIV said of it that it would speak if it were not against the rule of the order.

Houdon began exhibiting in 1771. At the Salon of that year he showed a model for a statue of "Morpheus." The statue was not executed until 1777 and served as his *morceau de réception*. A reproduction of the work is in the Louvre, also a bust of "Diderot" exhibited in 1771 which was the beginning of the remarkable series of busts (Figs. 78 and 79) (over two hundred, according to Gonse) which show Houdon to be the most remarkable plastic delineator of human character not only of his own age, but of every age. It would be useless to criticise, or compare, the most lifelike busts which in large numbers were regularly produced in never yielding merit. Those of well-known men are known by their plaster casts all over the civilized world. "Voltaire" (Fig. 80), "Franklin" and "Mirabeau" (Fig. 81), three of the easiest to be appreciated, are to be seen in every orderly museum of the fine arts.

In 1779 he executed for the Comédie Française a bust of "Molière" which made Caffieri mad with jealousy because it was regarded as so much superior to the one of his own production. As neither artist could have seen Molière these busts were based principally on apprehension of character. This made Houdon's superiority all the more displeasing to Caffieri.

Houdon was equally capable of executing full-length statues, singly or in groups: but his busts were so far superior to those of other artists of the day that they monopolized attention. There were two exceptions, however: his "Diana" of which there is a bronze in

the Louvre, and the seated "Voltaire" (Fig. 82) of the Théâtre Français. A satisfactory history of this "Diana" has not yet been written. So far as the editor has as yet been able to ascertain, the facts may be as follows: About 1772 Houdon must have attracted the attention of Catherine II of Russia, for he exhibited her bust in the Salon of 1773 and also busts of members of the reigning family of Saxe-Gotha et Altenbourg. In the Salon of 1775 appears a model of a sepulchral chapel for a deceased Saxon duchess, and in 1777 appears the bust of a "Diana" with the notice that a model of the whole statue is in the artist's studio and that the statue itself is in the gardens of the Duke of Saxe-Gotha. The "Diana" may have been in the duke's gardens, but he refused to accept it and also refused Houdon's plans for his mother's sepulchral chapel. The original "Diana" was purchased by the Empress of Russia and is now in the Hermitage. According to the Catalogue, the bronze in the Louvre was made in 1790. It is known that one was made in 1783 for M. Girardot de Marigny who does not seem to have been related to the Marquis de Marigny, brother of Mme. de Pompadour. Other copies may have been made as Houdon did not neglect the commercial value of his art.

The Louvre bronze is a wonderfully light and graceful statue of exquisite modeling. She is represented gently running with her left foot resting on the ground. In her right hand she holds forward an arrow: in her left, she holds down a bow. In 1778 the following criticism of it appeared in the "Journal de Paris:"¹

¹ "Gazette des Beaux Arts," 1889, p. 283.

"I can't describe to you the effect she produces. Elegance, lightness, nobility! She has everything. Poised on the point of one of her feet, with the other suspended in the air, you see her run. The eye must hurry in order to follow her; for in an instant she will have disappeared. She is truly Diana the goddess; for she fills perfectly the idea the poets have given of her. The forms are not only the true forms of a beautiful woman, but it is the perfection of beauty above even choice nature and the purity of form that announce the celestial being. Light, noble, graceful, imposing, she would be called the sister of Apollo, that divine Apollo of the Vatican: the only figure on earth which conveys the idea of a god."

Houdon did not like such fulsome flattery and thus answered his unknown critic:

"Though this work has given me more labor than any other, I am not of your opinion in reference to the comparison you make. Since you are acquainted with the 'Apollo' of the Vatican, and since you appear to be an amateur of sculpture, you must recognize that my work does not approach it. I do not speak from modesty, but because I have found the 'Apollo' about perfect; though you must know that what is called perfect in art can only be that which approaches perfection. My 'Diana' is not in that class. I know it, however much artists, my *confrères*, have praised it."

To this André Michel, the writer of the article in the "Gazette" adds:

"Certainly never were compliments more merited. If you choose, and placing yourself in a purely aca-

demical point of view, you may discuss the character of the head which looks too much like a portrait. But everybody agrees that in light and elegant grace of outline, fine and strong precision, in ease and simplicity of execution, in absolute justness of movement and in the living rhythm with which the whole statue is penetrated — it is a perfect work which at the same time ravishes, astonishes and reassures the eye."

As to the seated "Voltaire" of the Théâtre Français, who has not seen it; and who that has seen has restrained the expression of his admiration? It leaves an indelible impression. Voltaire as there represented is thereafter the Voltaire of the thoughts and of the imagination. Every detail contributes its share to the individual power of the work. The classic gown seems appropriate to the familiar converse of the elderly sage. The grasp of the hands steadies the utterance of his thought. The sparkling eyes and the sharp lips, holding a witticism between them, are turned as to a friend and not to an audience. The work is filled full of the intense vibrancy of modern humanity which it holds up in contrast to the calm dignity of classic absorption. The poor old gentleman was very sick when Houdon was at work and died before the statue was finished.

Voltaire died in 1778. The finished statue was not exhibited until the Salon of 1781.

It was in 1785 that Houdon was induced by Franklin to take the voyage to America for the purpose of executing a statue of Washington who was then fifty-three and had just laid down his military power. He reached Mt. Vernon in October and stayed with Wash-

ington a fortnight making studies and measurements of head, face, person and costumes and, where possible, taking casts. The statue itself took three years to finish and is now in the Capitol of Virginia at Richmond. It is not satisfactory: the head is too small for the body; the shoulders are not straight; the back is not erect and vigorous. The right hand holds a long cane turned in like a French walking-stick. The left arm and the cloak rest on a very high and large fasces; too large and too high. On the ground, back of it, is something that looks like a very large and complicated ploughshare; while the general's sword hangs perpendicularly from the outside of the bundle of rods. The head has always been regarded as a model of dignified and wise authority. But it is difficult to believe that at fifty-three Washington did not appear more youthful and vigorous than Houdon has represented him.

For forty odd years Houdon continued to produce busts that are marvels of individual revelation. Many of them are at Versailles: some at the Ecole des Beaux Arts. The terra cotta of "Louis XV" at the Ecole des Beaux Arts should be seen: also the "Louis XVI" (Fig. 83) at Versailles. Neither flatter, both reveal.

Houdon was not at home with the Revolution: still less with the Empire. The noise of the Revolution disturbed him. The academic classicality of the Empire hampered the freedom of his genius. Little by little he retired or was driven from activity. The gift of a work of art had procured for him perpetual admission to the Français. There he would be seen every evening it was open. After a while, he would have to be led

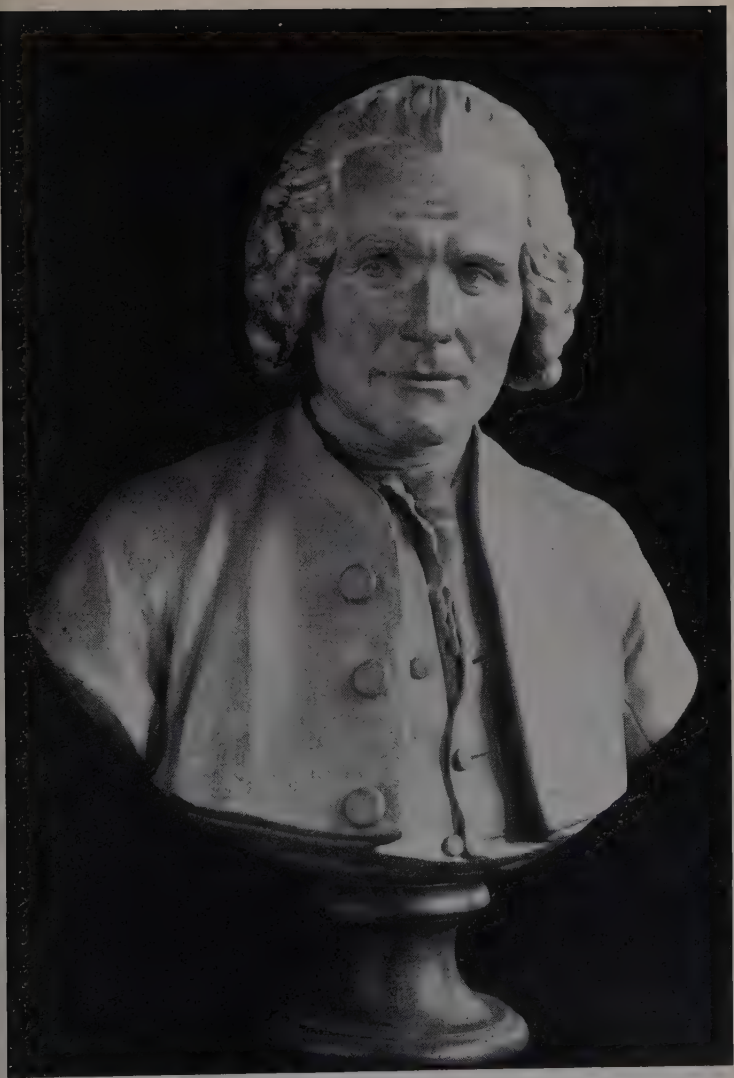


Fig. 78.—Houdon. Rousseau. (Louvre)

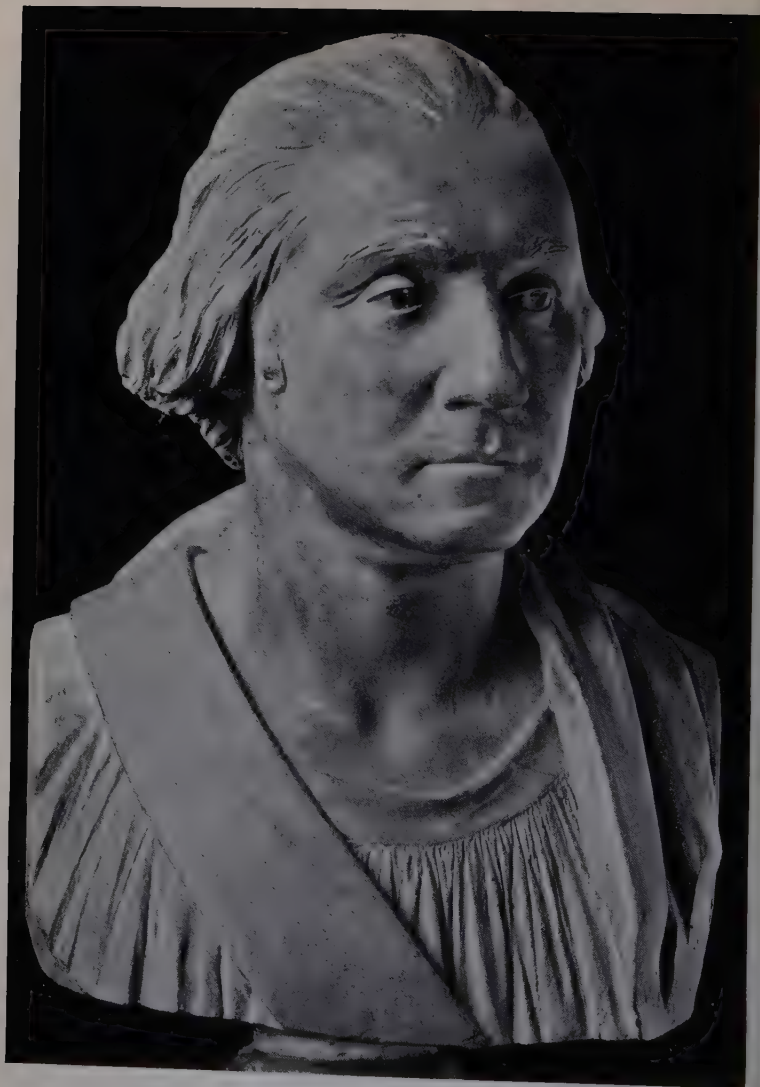


Fig. 79.—Houdon. Washington. (Louvre)

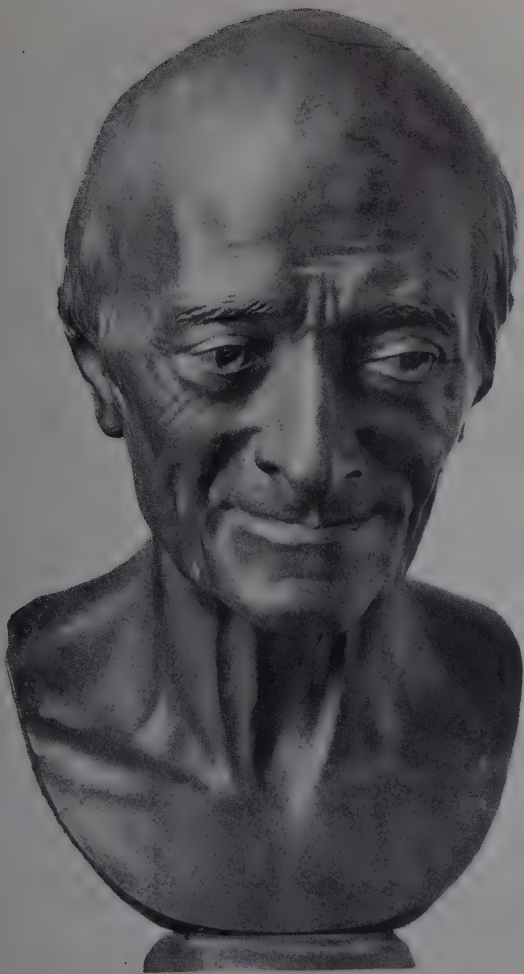


Fig. 80.—Houdon. Voltaire. (Louvre)

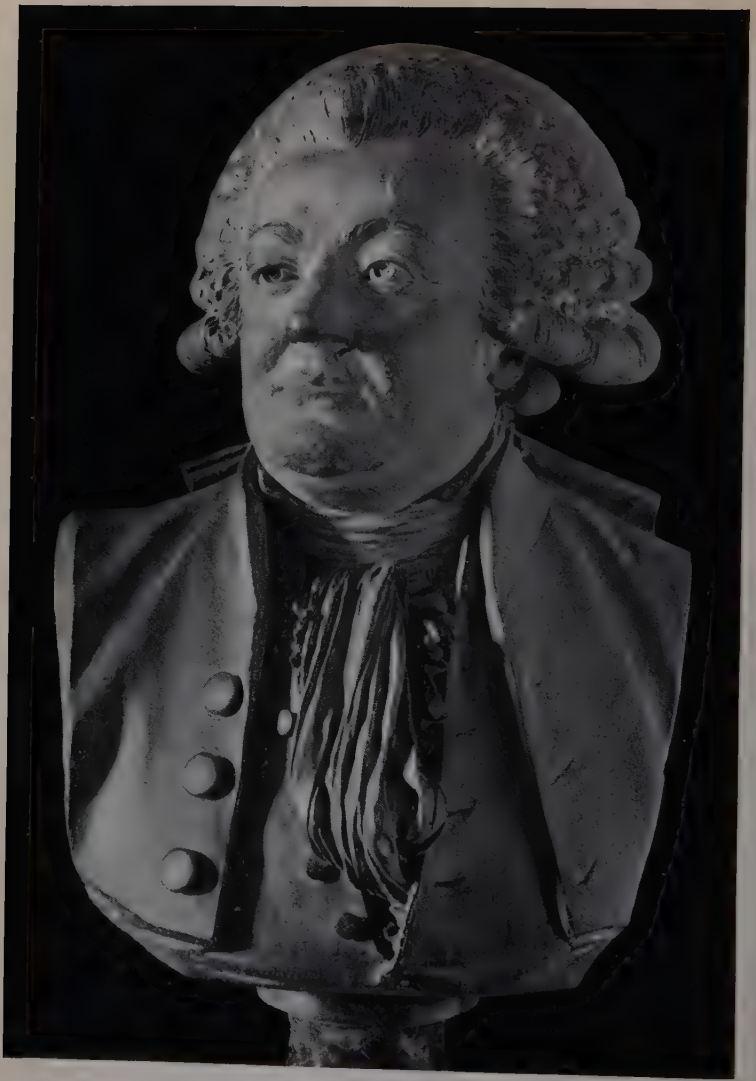


Fig. 81.—Houdon. Mirabeau. (Louvre)

to his seat. Then, after another while, he did not come at all. He was dead.

Houdon's works are so fascinating: they draw you so closely to the man, that you long to become better acquainted with his personal history, his social and domestic circumstances. His biographers have naturally given prominence to his artistic success and have only remotely considered his private life. Biographers of the present day are more inclined to satisfy the desire to know the more inner experiences of recorded heroes.

Many other sculptors lived and worked during the period when the free and lovely French art of the middle of the eighteenth century was slowly yielding to revived classicism. Though most of them are forgotten, a few are still remembered, not only by the record of their achievements but by their preserved works. Among the more important is Julien.

PIERRE JULIEN (1731-1804) was born near Puy in the southeastern part of France. Of his youth; how he reached Paris; studied under a Coustou and took the *Prix de Rome* in 1765, little is known. In Italy he devoted himself to copying from the antique. His copies of the "Apollo Belvedere" and of the "Gladiator" were thought excellent. After his return to Paris he was not received by the Academy until 1779. His *morceau de réception* was an original "Gladiator," which, or a reduced copy of which, is in the Louvre. He executed a statue of "La Fontaine" which is now said to be somewhere in the Palais de l'Institut where few can see it; and an equally famous statue of the

painter "Poussin" of which the present whereabouts is still more uncertain. But the work by which he is best known, and which is a lovely work of art is called *La Jeune fille à la chèvre* and is in the Louvre. The work was undoubtedly suggested by a previous work called *Amalthæa*; mentioned, but disappeared. Perhaps the two are one. *Amalthæa* was one of the two daughters of Melisseus, king of Crete, who had charge of the infant Jupiter or it was the name of her goat who suckled the baby, or the two were confounded in name and in tradition. Here the artist has combined both girl and goat. The goat is about drinking and the girl has evidently been caught in the act of being about to bathe. She starts with modest affright. Her face is very pretty, her attitude very graceful, her form very charming, her legs very long, fine and strong, admirable for swimming. She should put up her hair before plunging.

There is another pretty group in the Louvre, *Gany-mède versant le nectar à l'oiseau de Jupiter*. Julien thought highly of it, and expected it would open for him the doors of the Académie seven years before they were opened by the *Gladiateur*. The goat girl is far more attractive, so much more attractive than any of his other works that it puts him in the class of artists who, like Deveria and Couture, are known by one work alone.

VASSÉ is another of the less known sculptors of the period. He was born in 1716 and died in 1772. He took the *Prix de Rome* and was also of the Académie. An effective mourning statue in the Louvre has lately

been attributed to him. It has also been established that he was the author of the tomb of " King Stanislas " at Nancy. His talent ran to funereal compositions.

Boizot, Roland and Edmé Dumont are three others who would be mentioned in a more extended work, or if more were known about them.

The cellars and the garrets of the Louvre are filled with marbles which are being dug out and studied all the while, assigned to their authors, and making more and more clear the history of sculpture interrupted and clouded by the Revolution.

CHAPTER IV

FROM THE REVOLUTION (1787) TO THE SECOND EMPIRE (1852)

ABOUT the middle of the eighteenth century many influences combined to turn the minds of artists, amateurs and critics, once more back to the classic. The unsubstantial creations of Boucher and Clodion were beginning to tire. The French longed for something in art to correspond to the serious circumstances of their daily lives. The discovery of Pompeii in 1748 opened a new field of thought. Winckelmann's "History of Art in Antiquity," which appeared in 1764, was accepted by many as a satisfactory solution of the difficulty. The study of antique art would lead artistic minds away from trouble and give the best comfort of which art was capable. To readers of to-day, Lessing, in his *Laocoön*, seems more persuasive than Winckelmann. Both Winckelmann and Lessing were translated into French and had more influence in Paris than in any city of Germany. In 1774 Louis XV died and his tastes ceased controlling the court. Louis XVI was a sober, domestic and moral man who objected to nudity except when presented classically and then but sparingly. He selected the Comte d'Angévillers as his *Directeur et ordonnateur général des bâtimens, jardins, arts, académies, et manufactures royales*. That is, he placed him in supreme

control over all the royal arts and manufactures, parks and palaces. Not enough has as yet been printed about this remarkable man. The little that is known has been dug out of the Archives Nationales.¹

He was an emphatic classicist and was as dictatorial as Le Brun. He prescribed subjects and stated minutely how they must be treated. In the same article Michel quotes from writers of the first part of the nineteenth century to show how emphatically the sculpture of the eighteenth century was condemned. He mentions two authors, but does not state from which one he is quoting, nor does he give time or place of the statements. The authors mentioned are Jean Baptiste Bon Bou-tard (1771-1838, Paris) who for thirty-eight years was art editor of the "Journal des Débats," and who in 1826 published a "Dictionnaire des Arts du Dessin"; and Antoine Chrysostôme Quatremère de Quincy (1755-1849, Paris), who up to 1821 was as active in politics as in art; until 1839 was perpetual secretary of the Academy of Fine Arts; was recognized as authority in art criticism and was the author of many books on art which may still be read with profit. That part of the quotation in which the treatment of a face is prescribed is as follows: "The lines of a beautiful face are simple, straight and as few as possible. A face, in which the line which descends from the forehead to the point of the nose, and the lines of the eyebrows and eyelids, are broken, has less beauty than a face in which all these lines are straight; and the deformity increases as lines are multiplied by the

¹ See articles by André Michel in the "Gazette des Beaux Arts," 1889.

cavities of the eyes, the swelling of the nostrils and the exuberance of the lips."

The collection of superb busts belonging to the Comédie Française was severely condemned and was stigmatized as belonging to a period which must be regarded as that of the greatest decadence of taste. The lines of the face of the "Apollo Belvedere" were regarded as perfection. Portraiture must remain within them.

During the active revolutionary period, that is from 1789 until the advent of Napoleon and the establishment of the Consulate in 1799, French sculptors were principally employed in devising and executing decorations for the numerous festivities and triumphs which marked the course of the revolutionary government. Statues were not intended to be lasting; were of plaster, or of some other fragile material, and have disappeared. With the establishment of the Empire in 1804, the restoration of order and the reestablishment of court patronage, the arts revived with renewed force and with enthusiasm in keeping with the magnificent patriotism of the day. There have been few periods in French history when art activity was not a vital part of French public and private life, and no period was more gloriously artistic than the reign of the first Napoleon. A few sculptors should be mentioned who lived through the revolutionary period, well into, if not through, the Empire, and some of whose works still survive to continue their contemporary reputations.

Among the earliest is JEAN GUILLAUME MOITTE (1747-1810), a pupil of Pigalle and Le-



Fig. 82.—Houdon. Voltaire. (Théâtre Français, Paris)



Fig. 83.—Houdon. Louis XVI. (Versailles)



Fig. 84.—Cartellier. Arc du Carrousel. (Paris)



Fig. 85.—Lemot. Henry IV. (Paris)

moyne. In 1768 he gained the *Prix de Rome* by a statue of David with the head of Goliath. He was employed by the Republic; was a member of the Institut from its foundation, a professor at the Ecole des Beaux Arts and a member of the Legion of Honor. There are extant lists of his works; most of his works have disappeared. Some of them are at Versailles if they have not been removed to the Louvre. He may be partially judged by bas-reliefs at the Château de l'Isle Adam and by a bas-relief executed for the vestibule of the Luxembourg, called "France" surrounded by the virtues as she calls her children to her defense. With Moitte biographers associate Cartellier and Lemot.

PIERRE CARTELLIER (1757-1831: ✕, 1808; I., 1810). In 1806 he attracted attention by a statue of "Pudeur," which was at the Palais de Malmaison until the English carried it off. He is perhaps best known to-day by his statue of "General Pichegru," executed for the Luxembourg and now at Versailles. The "Surrender of Ulm" on the Arc du Carrousel (Fig. 84) is by him, also a Louis XIV à cheval, at the entrance to the Invalides. But there is nothing in these works to indicate special talent or to attract particular attention. There are works by him at the Louvre and at the Luxembourg. He also executed the Mausoleum of the Empress Josephine in the church of Rueil. In 1816 he was appointed Professor at the Ecole des Beaux Arts. Cartellier's chief celebrity comes from his being the master of Rude.

FRANÇOIS FREDERIC LEMOT (1773-1827: P. de R., 1790; I., 1805). Of Lemot there are in existence two works which show forth his style and his ability. First the horses on top of the *Arc du Carrousel* (Fig. 84), and second, the *Fronton du Louvre*, opposite the church of St. Germain-l'Auxerrois. On account of height, neither will attract attention and attention once directed will not be retained. Part, if not the whole, of the statue of Henry IV (Fig. 85) on the Pont Neuf is by Lemot. Before his death, Lemot was made a baron. Though Lemot was twenty-four years younger than Cartellier he died six years before him. His early death at forty-six was deplored by his contemporaries.

Chaudet (1763-1810), Chinard (1756-1813) and Roland (1746-1816) were contemporaries and enjoyed equal reputations.

PHILIPPE LAURENT ROLAND was born near Lille and died in Paris. He became a member of the Institut in 1795 and became a professor in the Ecole des Beaux Arts in 1805. He had the distinguished honor of being the master of David d'Angers. There are a few works by him in the Louvre of which the best is a bust of "Suvée," a painter of the time of Louis XVI. There is also a bust of "Pajou," his master, of about the same time and a statue of "Homer" of 1812. His large and important works, if not destroyed, may reappear.

JOSEPH CHINARD was born in Lyons, lived there most of his life, and died there. He was an ardent revolutionist and until the Empire most of his time was

employed in designing and executing gigantic figures for revolutionary triumphs and celebrations. He is best known by the figure of the *Carabinier* on the Arc du Carrousel. He is said to have executed busts of "Josephine," "Mme. Récamier" (Fig. 86) and other famous beauties.

ANTOINE DENIS CHAUDET (P. de R., 1785; I., 1805). Chaudet is best known as the author of the colossal statue of Napoleon in Roman attire which stood on the column of the Place Vendôme until the Restoration. There are several things by him in the Louvre and at Versailles. He divided with Canova the favors of Napoleon's court.

Bosio was later than these three and did his best work after the Restoration. Besides he is better known, for more of his works have been preserved.

FRANÇOIS JOSEPH BOSIO was born at Monaco, which then belonged to Italy, in 1763, and died in Paris in 1845. When quite young he left Monaco, came to Paris and entered Pajou's studio. He soon became filled with admiration for Canova, accepted his views and was all his life his humble follower. He enjoyed more prolonged and steady court favor than any other sculptor of his time. He was a favorite with French rulers from Napoleon until Louis Philippe. He was a member of the Legion of Honor, of the Institut, and Charles X made him a baron.

His principal extant work is the equestrian statue of Louis XIV, in the Place des Victoires in Paris. He was employed both on the Arc du Carrousel and

on the monument in the Place Vendôme, but exactly what part in each is due to him is not yet satisfactorily established. There are several of his works at the Louvre, of which *La Nymphe Salmacis* attracts the most attention. Salmacis was the name of the celebrated spring near Halicarnassus in Caria, fabled to render effeminate all who drank of its waters. Bosio's Salmacis is seated on the ground partly leaning on her left hand. Her right hand is extended to, and holds the toes of, the right foot towards which her gaze is directed. She is draped about the loins. The head has the appearance of being a portrait. The attitude is graceful and the modeling excellent but there is no expression or sentiment. If Bosio's object was to express effeminacy, he has not succeeded. His statue of Henry IV, when a boy, is charming; so is a bust of "Josephine" by him in the Dijon Museum. Giraud and Cortot were of about the same age and enjoyed about the same reputation.

PIERRE FRANÇOIS GRÉGOIRE GIRAUD (1783-1836: P. de R., 1806), was born at a place called Luc, way down in the southeast of France. He was intended for business and was first sent to Toulon to be apprenticed to a merchant. A rich uncle living in Paris objected and took charge of his education. In Paris he made the acquaintance of Jean Baptiste Giraud who turned his attention to sculpture, eventually adopted him and made him his heir.

JEAN BAPTISTE GIRAUD was a remarkable character. He was born in 1752 at Aix in Provence.

He inherited a large fortune which enabled him to devote himself to the art of his choice which was sculpture. He passed eight years in Italy collecting plaster casts of the most celebrated works of antiquity. These he finally assembled in a large hotel on the Place Vendôme in Paris. His Paris hotel became the headquarters of artists and critics who, though not in open opposition to the Academy, were not inclined to submit themselves without reserve to the Academy's teaching. Éméric-David was their prophet who put their views into his "Recherches sur l'art statuaire, considéré chez les anciens et les modernes." When the elder Giraud died in 1830, he left everything to the younger Giraud who only lived six years to enjoy his good fortune. There are several things in existence to show the style of the younger Giraud. The statue of *Philoctète*, on which he took the *Prix de Rome*, is still at the Ecole des Beaux Arts, and resembles in style Puget's *Milon*. Two works at the Louvre attract attention. One is a "Dog" (Fig. 87). André Michel thus describes it: "Reclined: his left paw bent backward, the dog who seems abruptly awakened from a dream, nervously erects his ears and wrinkles the skin of his forehead. He listens and seems to fear a surprise, or to be getting ready to obey an order from his master. About the pedestal, which is oval, unrolls a frieze composed of bas-reliefs of great strength and firmness, and in workmanship similar to the engraving of medals. These bas-reliefs symbolize the dog's principal virtues, Fidelity, Courage, Vigilance and Activity. They represent the animal successively crouching by the funereal urn of his master; fighting and strangling a bull; deliver-

ing a child in its cradle from the attacks of a threatening serpent, and chasing and seizing a stag. The modeling is very precise, firm and delicate. A livelier and more intelligent dog it would be difficult to find in sculpture. There is nothing superior to it among the antiques of the Vatican."

A still more interesting monument by Giraud has lately been added to the Louvre. When he was quite young he lost a child and, shortly afterward, his wife in childbirth. The work, which is in wax, is supposed to be a design, or part of a design, of a funereal monument to show forth his grief. The deceased is stretched out on her back holding closely the still-born infant to her breast, while the other dead child reclines by her side. The work was a fearful, yet artistic reality. Whatever inclination Giraud had towards classic art, his grief crushed it out of him, while leaving his natural artistic expression strong and pure.

JEAN PIERRE CORTOT (1787-1843: Paris P. de R., 1809; I., 1825). His best known existing work is the "Apotheosis of Napoleon" (Fig. 88) on the Arc de l'Etoile. His "Soldier of Marathon" formerly in the Garden of the Tuileries, lately removed to the Louvre, is also famous. There are works by him at Angers, Lyons and Rome. At the outbreak of the Revolution of 1830, he was at work on a stupendous monument in honor of Louis XVI, which was to be erected on the Place de la Concorde where the king was executed. The *fronton* of the Chamber of Deputies is also by him. He was an artist of great ability, calm, correct, cold, not enthusiastic; but safe, reliable, self-

contained. A younger and more popular artist was Pradier.

JAMES PRADIER was born in Geneva in 1792 of a family of French Protestant refugees; studied in Paris under Girard and Lemot, (P. de R. in 1813, I., 1827,) died at Bougival, near Paris, in 1852. Pradier was a prolific worker. There are statues by him in many of the cities of France. His best work is in monumental sculpture. Good examples are in Paris. By him are the Muses of Serious and Light Comedy of the *Fontaine Molière* (Fig. 89) at the corner of the rue de Richelieu and the rue Molière; the four figures of "Victory" in the spandrels of the Arc de l'Etoile, the figures of "Lille" and "Strasbourg" (Fig. 90) in the Place de la Concorde, and above all the twelve figures, solemn and thoughtful, which surround the Tomb of Napoleon (Fig. 91), in the crypt of the church of Les Invalides. His lighter vein is well illustrated by his three Graces at Versailles and his *Toilette d'Atalante* (Fig. 92) in the Louvre, executed but two years before his death. Atalanta, quite nude, with the exception of a bit of drapery about her left forearm, is on her right knee while adjusting the sandal of her left foot. The position is realistic and more suggestive of sensuality than of grace. All of Pradier's minor works offend, or attract in the same manner. They are sensual to those who seek sensuality and graceful to those who are satisfied with grace. This double rôle accounts for Pradier's great popularity.

Enough of the artists of this period have been mentioned and enough of their works have been shown, to

convey an idea of the condition of French sculpture during the early part of the nineteenth century. Canova dominated in sculpture as David dominated in painting. Canova was three times in Paris: First in 1802 to execute a statue of "Napoleon." In spite of Napoleon's objections, he finally consented to be represented nude and as a Roman emperor. The statue which is over eight feet high was appropriated by the English when the allies entered Paris, and now adorns the residence of the Duke of Wellington in London. A bronze copy is in the court of the Brera palace in Milan. Canova was again in Paris in 1810 to execute a statue of the Empress Maria Theresa. This statue is now at Parma. He was again in Paris in 1815, representing the Pope in securing the return of the works of art Napoleon had stolen from Italy. His return to Italy was triumphal. The Pope made him a marquis.

As in painting Géricault and Delacroix led the way from classicality and the rigid rules of the Academy, so in sculpture Rude, David D'Angers and Barye, led the way back to nature and to that glorious freedom which characterizes French sculpture of the present day. These three men were of such great importance and influence that their lives as well as their works are of interest. Rude was born in Dijon in 1784 and died in Paris in 1855. David was born in Angers in 1789 and died in Paris in 1856. Barye was a little younger. He was born in Paris in 1796 where he died in 1875. Barye accomplished in the animal kingdom what the other two accomplished in the human kingdom. These men were not prejudiced. They were not the enemies



Fig. 86.—Chinard. Mme. Récamier.





Fig. 88.—Cortot. Apotheosis of Napoleon. (Paris)





Fig. 88.—Cortot. Apotheosis of Napoleon. (Paris)

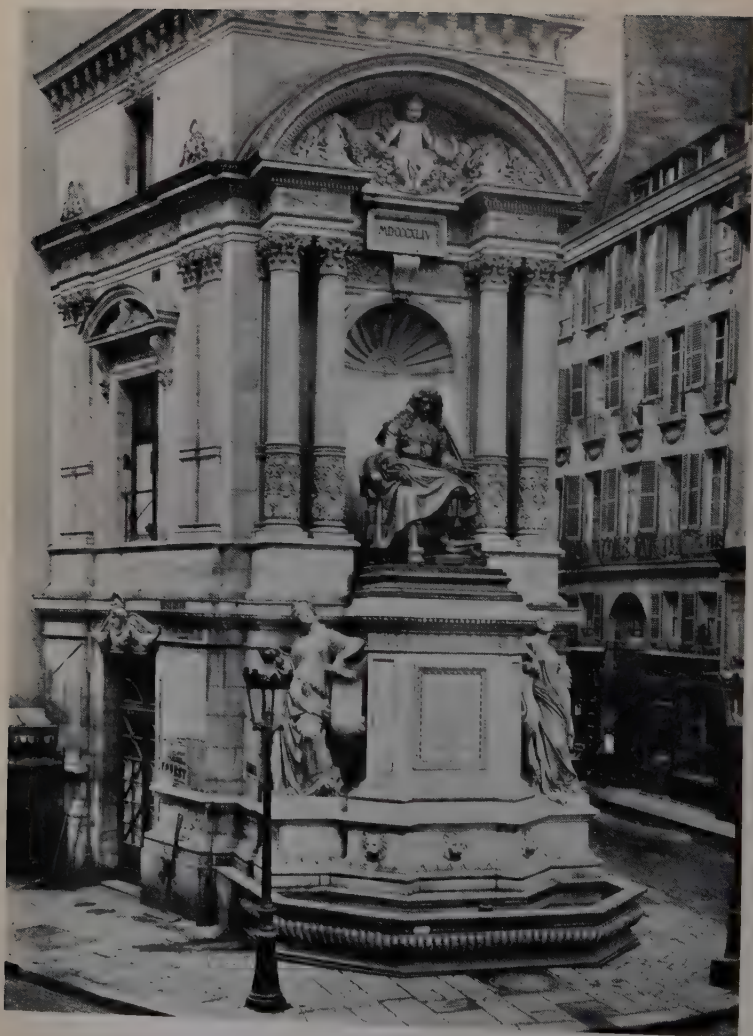


Fig. 89.—Pradier. Fontaine Molière. (Paris)

of classicalism. They recognized its value. But they would have nature in all its phases open to sculpture. They recognized the dignity and nobility of man as nature made him. They claimed that man as he is, and his natural sentiments and emotions, were worthy objects of art. They admitted that classic art was worthy of study and worthy of imitation; but they insisted that nature was the greatest and best teacher, without whose instructions the artist could not grow into the fullness of artistic life. All their lives through they occasionally made use of classic subjects and they never hesitated to acknowledge the benefit of classic education.

FRANÇOIS RUDE was the son of a *chaudronnier*. The nearest translation to the word is coppersmith; though in those days the *chaudronnier* was much more. Rude's father worked in many metals. He not only made pots and pans, but locks and keys, ovens, chimney pieces, *grilles*; everything in metal to which a skilled workman could put his hands. François was the third of nine children. At first everything went well with the *chaudronnier*. He saved enough money to buy a house; then enough to give it a new front. François seems to have been the best and the strongest of all the children, most of whom died young. When he was sixteen occurred an event which decided his future. While assisting his father he had hurt one of his hands and for a few days was incapacitated from work. Wandering about the town he perceived a crowd pouring into a public building. He was told that M. Devosge's school of drawing was holding its anniver-

sary; that the works of the graduates were to be exhibited; prizes were to be awarded; addresses were to be made, etc. Having nothing better to do, he followed the crowd. Devosge was a very rich, public-spirited, amateur, who believed that the ability to draw should be cultivated not only by those who contemplated an artist's career, but by artizans and mechanics. He had established, and maintained at his own expense, a school of drawing which had been so successful that, finally, it was adopted by the city and Devosge was granted a small subsidy with which to increase his admirable endeavors. He was also permitted to call his school l'Académie. The very next day young Rude begged of his father permission to join the school. At first the father refused absolutely, as he dreaded the entrance into his workshop of anything of the nature of art, a word which suggested to him eccentricity, unreliability, everything opposed to regularity and industry. Finally he told his son he might dispose of his leisure hours as he pleased. His leisure hours were from six to eight in the morning during the summer months, and from six to eight in the evening during the winter months, when it was too dark to work any longer at the forge. With these few hours to offer he called on Devosge the next day and made so favorable an impression that he was received. Devosge found him a most apt and interesting pupil. He was not satisfied with copying casts from the antique, but wished to know all the histories and traditions of the personages he was copying. Devosge supplied him with histories and mythologies. Late at night a faint light might be seen gleaming where the enthusiastic boy

was filling his mind with stories of gods, goddesses and human heroes. He led this life for four years, becoming more and more absorbed in art, more and more dissatisfied with his father's business, more and more determined to be a sculptor. Then rapidly followed sad events that terminated obligations. In 1803 his mother died. In 1805 his father died. In 1806 the last sister remaining at home died. So Rude was free to do as he pleased. Early in 1807 he started for Paris with a letter of introduction from Devosge to Denon, the imperial superintendent of the Fine Arts, and with four hundred francs (\$80) in his pocket. Before leaving Dijon Rude had attracted the attention and secured the interest of a M. Frémiet for whom he had made a bust of a deceased father-in-law. Frémiet was a tax officer and a person of importance.

On reaching Paris he presented himself to Denon with a specimen of his work. Denon received him kindly, admired the specimen and introduced him to a sculptor named Gaulle.¹ Gaulle was one of the many sculptors employed at the time on the bas-reliefs of the column of the Place Vendôme. He received Rude into his studio and employed him as an assistant. Rude did not stay long with him, but soon transferred his services to Pierre Cartellier, already mentioned, a professor at the Ecole des Beaux Arts. Encouraged by Cartellier, Rude in 1809 competed for the *Prix de Rome* and came out third. He kept on competing until 1812 when he finally obtained the prize. Owing to the political state of Europe at the time, the gov-

¹ Edmond Gaulle, born at Langres about one hundred and sixty miles southeast of Paris, in 1770, died in Paris in 1841.

ernment could not send its pupils to Rome, so that the *Prix de Rome*, apart from the honor, was of little value.

After the battle of Waterloo, Rude, who was an enthusiastic Bonapartist, was afraid to stay in Paris and returned to Dijon. After the one hundred days he and his friend Frémiet, who was an equally enthusiastic Bonapartist, fled to Brussels where David, the exiled painter, had preceded them. Frémiet took with him his entire family. Rude remained in Brussels for twelve years, until 1827. Thanks to David he seems to have found plenty of employment under Belgian architects. He even opened a school of sculpture which was so successful that he married one of Frémiet's daughters. The principal works of Rude during his residence in Brussels were executed for the palace which was being erected for the Prince of Orange at Tervueren, about ten miles east of Brussels. The palace was subsequently almost entirely consumed by fire and many of Rude's works were destroyed. The palace has lately been rebuilt by Girault, the architect of the Petit Palais. There are plaster casts of Rude's works, however, in Brussels and the preliminary drawings are in the Museum of Dijon. Apart from minor and incidental ornaments, there were two important works in bas-relief: one representing the Calydonian hunt; the other, giving scenes from the life of Achilles. These works are thoroughly classic, immature and not very promising. The Achilles series is possibly the more important. It consists of eight distinct scenes, each intended to occupy a slab of about six feet by three. The treatment in both series is bold, without Greek moderation or grace; though

some scenes are well composed and some figures finely and naturally modeled.

After Rude's return to Paris, his first work to attract particular attention was exhibited in 1828 and was called *Mercure attachant ses talonnières* (Mercury attaching his winged sandals) "talaria." The figure was only in plaster in 1828; was exhibited in bronze in 1838, again at the Exposition Universelle of 1855, and is now in the Louvre. It is supposed to represent the god just starting for Olympus after having killed the hundred-eyed Argus, guardian of Io. Rude's idea was to represent the beginning of upward flight when the body has already lost its ponderosity and is about floating in mid air. The right arm holding the caduceus points the way to heaven. The body is on tiptoes. The right foot is on an elevated bit of rock. The god reaches down to it with his right hand to adjust one of his "talaria." From one point of view the line from the left hand to the left foot seems to give the effect of the spring of a bow. The statue was received with enthusiastic criticism, established Rude's reputation and brought him plenty of orders.

At the Salon of 1831 Rude exhibited a plaster cast of a figure which attracted quite as much attention as the Mercury and which remains to this day an object of admiration. It was bought by the state, reëxhibited in marble in 1833 and won for Rude the coveted ribbon of the Légion d'Honneur. It represents a nude "Neapolitan Fisher Boy" (Fig. 93) squatted on his nets and amusing himself with a turtle. He wears a fisherman's cap turned down over his left ear, while about his neck is hung an amulet to ward off evil. He has

bridled the turtle with a bit of cane and is driving him along with a laugh which seems to fill the marble with jollity. The classicists claimed the work because the modeling is so fine. The opposing party, the romanticists, claimed it because the subject and the treatment are so far away from ancient history, or mythology.

The part taken by Rude in the decoration of the Arc de l'Etoile must be preceded by reference to the history of the monument. It was started by Napoleon after the victorious campaign of 1806 as a monument to his victorious army. At the time of the Restoration very little had been done beside the masonry of the four supports. After the termination of the war in Spain, Louis XVIII determined to finish the monument and to dedicate it to the glory of the duc d'Angoulême, his nephew, who had commanded the French forces. The masonry was about finished and the sculpture was selected. After the death of Louis XVIII his brother and successor, Charles X, father of the duc d'Angoulême, decided to give the monument a more general character by dedicating it to the armies of France. After the Revolution of 1830 and the advent of Louis Philippe, the character of the monument was once more changed. It was part of Louis Philippe's policy to administer to the popular enthusiasm for the memory of Napoleon. So he determined to restore the monument, so far as possible, to the original intent of commemorating the glories of Napoleon's armies. The ornamentation of the arch was planned and carried out as it exists to-day.

Of course every sculptor of position in Paris wished to have a part in the work, and each used all the in-

fluence he possessed to advance his interest. A sculptor named Etex¹ was the most successful wire-puller. He secured two of the large groups. The other two were assigned to Rude and Cortot. Rude also received a part of the upper frieze surrounding the monument. That Rude at one time expected at least three of the large groups is evident from his sketches preserved in the Louvre. His sketches also show that the group he executed was not carried out in accordance with his original idea. As carried out the group is by far the grandest of the four and is one of the most remarkable pieces of modern sculpture. It is thirty-six feet high and the individual adult figures if upright would be eighteen feet tall. It is called *Le Départ* (Fig. 94) and represents the goddess of war calling, and leading troops to the front. The goddess herself with arms, legs and wings spread out and her mouth uttering a cry that can be heard, leads the way to the frontier to repel the invading foes. Directly beneath her, a mature man in Roman armor with his helmet held above his head in his right hand, and his head turned back, is the personification of heroic leadership. His left hand is about a boy (Fig. 95) who keeps pace with his stride, clenches his right fist, looks up into his face for inspiration with which the goddess above seems to fill him. He is a most

¹ Antoine Etex (1808-1888: Med. 1st cl., 1833; ✕, 1841), was born in Paris and died at Chaville, twelve miles from Paris on the way to Versailles. He was architect and painter as well as sculptor; studied sculpture under Pradier, painting under Ingres, and architecture under Duban. In 1829 he competed for the *Prix de Rome* and came out second. Besides his groups for the Arc de l'Etoile he executed a colossal group for the city of Lyons, called *Cain et sa race maudits de Dieu*. His tomb of Géricault is celebrated. He was very popular, executed many works, few of which are approved by modern criticism.

beautiful youth with only helmet, sword and buskins about his lovely body. This figure, the leader and the flying fury have made Rude's name immortal. The remaining figures are subordinate and only intended to fill out the proper proportions of the group.

Rude's group is as inspiring to-day as ever and cannot ever possibly lose its power. What French art may have lost by not confiding the other groups to him may be inferred by comparing them to this one. It was part of the original plan to have the arch surmounted by a colossal group, or groups, representing the apotheosis of Napoleon. This part of the plan has never been carried out. Rude's designs, of which some are in the Louvre, were not accepted. (See Falguière.) None of Rude's subsequent works equal *Le Départ* in penetrating force and patriotic power, though the same spirit is displayed in a measure in some of his statues of the Empire's heroes; especially in his statue of "General Ney."

Rude's next work of any importance was a colossal statue of *Le Maréchal de Saxe*, ordered by the government to compensate him for the time and labor wasted on his efforts to devise some suitable and acceptable design for the crowning of the Arc de l'Etoile. The order was issued in 1836 and the statue was completed in 1838. It was one of the series of French heroes for Versailles. The statue stayed at Versailles until 1890 when it was moved to the Louvre where it is now. Neither the theme nor the circumstances of the order were inspiring. The statue is an official work conscientiously executed, uninteresting, commonplace.

About the time this statue was finished Rude received



Fig. 90.—Pradier. Strasbourg. (Paris)



Fig. 91.—Pradier. Tomb of Napoleon. (Paris)



Fig. 92.—Pradier. Toilette d'Atalante. (Louvre)



Fig. 93.—Rude. Neapolitan Fisher Boy. (Louvre)

another order from the state. This time for a group representing the Baptism of Christ for the church of the Madeleine. The group stands in the first chapel to the left on entering where it can with difficulty be seen and appreciated. It consists of three figures: our Saviour in the center, standing upright and holding His falling garments about His loins; on His left is John the Baptist with his knee on a rock holding above the head of the Saviour a vessel from which the baptismal water is falling; on the left is a stooping and adoring angel with outspread wings. The group does not show that Rude possessed deep religious sentiments, or the power to express them. Other religious works by Rude are of the same negative character. The "Baptism" of the church of the Madeleine was finished in 1841. In 1845 Rude again produced a work which attracted general attention and which still provokes criticism good and bad.

About six miles south of Dijon is a village named Fixin. On a rocky eminence overlooking it, one of Napoleon's old soldiers named Noisot, who had accompanied him to St. Helena and enthusiastically treasured his memory, had purchased a few acres to which he would retire to grieve over the past and to indulge in insane hopes for the future. When Napoleon's remains were returned to Paris Noisot went to Paris and there made Rude's acquaintance. Thereafter, whenever Rude revisited the scenes of his childhood, he would see the enthusiast and the two would talk about Napoleon. Once Noisot took him out to Fixin and showed him what a superb site his retreat would be for a statue to their hero. Rude sympathetically excited exclaimed: "Rely

on me, my Noisot, I will make you an emperor!" This was the origin of the famous "Napoleon of Fixin" (Fig. 96) which two years afterwards was inaugurated with ceremonies, processions, banquets and every imaginable outburst of patriotic enthusiasm. Once more Rude's name was shouted from one end of France to the other and once more orders poured in upon him. The plaster cast model of the monument is in the Salle de Rude of the Louvre. So a journey to Fixin is not necessary unless the traveler wishes the effect of the most impressive surroundings without which the oddities of the work are apt to capture judgment. Upon the top of a high and abrupt rock, representing the island of St. Helena, and covered with his campaign cloak as with a shroud, is extended the body of Napoleon. As if awakening, he with his right hand is removing the cloak from his head and breast. It is also seen that his limbs are moving beneath the cloak. His head and shoulders are revealed. He wears the uniform he wore during the early part of his career before the Empire, and the leaves of the crown which surrounds his brow are inscribed with the names of his early Italian victories. His eyes are still closed, but about to open. Against the rock and below his cloak is a large dead eagle, very dead; showing that for the Empire there is no resurrection. There are other accessories; the corporal's hat, falling chains and manacles. The large pedestal on which the monument rests makes it appear more narrow, upright and abrupt. The work is open to every kind of criticism and demands full sympathy with the artist and with the sentiments which actuated him.

Before *Le Réveil de Bonaparte*, as it has come to be called, was finished, Rude had received orders for three works which added to his reputation and which still exist: the tomb of *Godefroi Cavaignac* for the Cimetière de Montmartre of Paris, a statue of *Gaspard Monge* for the city of Beaune, twenty odd miles southwest of Dijon, and a statue of *Jeanne d'Arc* (Fig. 97) for the garden of the Luxembourg in Paris. Rude represented Cavaignac on his back, covered only with a shroud which left bare his head and part of his breast. Owing to political obstacles the monument was not erected at Montmartre until 1856. Of the three works, the "Jeanne d'Arc" is the most important and the only one to be mentioned in this short notice. It has been moved from the Jardin du Luxembourg to the Salle de Rude of the Louvre.

Rude represents Jeanne as a young girl standing upright with a large head and commonplace features. She wears a short jacket laced over an under garment and a long skirt looped up on her left hip with a cord with which her chaplet seems intertwined. Her head is slightly bent down to the left as if listening to something far away to the right; while, as if to aid in the listening, or as if astounded by the sound, her right hand is brought up to the level of her right ear. As if in anticipation of her career, there is a suit of mail by her side on which her left hand rests while her left foot, seen beneath her skirt, is already in armor. The statue was not publicly exhibited until 1852 and was called *Jeanne d'Arc écoutant les Voix*. It met with abundance of criticism, most of it enthusiastic. The subject is treated so subjectively that no valuable criti-

cism is possible. Since Rude's time Jeanne d'Arc has been so frequently the object of artistic endeavor and has been presented in such a variety of ages, appearances, sizes and actions that criticism is weary and is repelled.

During the Revolution of 1848 Rude received an order for a gigantic figure of the "Republic" for the Panthéon. The work was not terminated before the Republic was terminated and the Second Empire established.

Of Rude's works under Napoleon III, the principal is the bronze of "Maréchal Ney" (Fig. 98), about nine feet high, standing in the Avenue de l'Observatoire not far from the spot where Ney was shot. It is realistic and heroic. Rude represents the hero dismounted and leading his troops. He flourishes his sword high over his head, holds his scabbard tightly in his left hand, turns his head back and shouts: "En Avant." Rude's first notion was to represent Ney as he appeared at his execution. This was not approved by the authorities to whom it appeared too tragic, too realistic. The present statue has received no end of criticism from classicists as one of their rules is that no gesture shall be made above the head, nor below the waist. Another of their rules is that the mouth should never be opened to a cry.

It is certainly odd that Rude's last two works of consequence should show a complete return to classicism. These are: first, *Hébé et l'aigle de Jupiter* ordered by the city of Dijon about 1846, not seriously considered by Rude before 1850, of which the model was not finished for two years more, and of which the

marble statue was not fully completed at the time of his death in 1855. The statue is nearly eight feet high and now stands in the Museum of Dijon. It represents Héb , nude, with the exception of a bit of drapery about her left forearm and falling over her left knee, standing and holding aloft a cup of nectar in her right hand. At her feet is a large eagle which raises its beak towards the nectar and seems endeavoring to envelop H  b  with its wings. One of its enormous wings reaches as high up as the top of H  b 's head and forms a background for her elevated right arm. The other wing, but partially unfolded, is held back by H  b 's left hand. The composition is singular and the treatment of the nude is not attractive. The work does not add to Rude's reputation; nor does the other one which was ordered by Devosge, son of Rude's first instructor. It is called *L'Amour dominateur du monde* (Love the Conqueror of the World), and is or was, also, in the Dijon Museum. Love is represented as a nude boy seated on the side of a rock from which his bow and quiver are hanging. His face is turned to the right. His right arm hangs carelessly over his quiver. His left hand rests upon his extended left leg and holds a small upright torch. At his feet are a pair of doves. Love's expression is that of a precocious and self-satisfied schoolboy. It seems inconceivable that the author of *Le D  part* could have terminated his career with such a platitude.

Rude died on the 3d of November, 1855. He had not been in good health for some weeks but his death was unexpected. At the Exposition Universelle of 1855 he had been awarded a *M  daille d'Honneur* which in

some degree compensated him for his rejection by the Institut. Three times he was proposed for membership and as often rejected. He was a person of rough manners and of unguarded speech: not made to conciliate, but to triumph by robust force and honest purposes. He was an admirable instructor, adored by his pupils. He will ever be known by *Le Départ* and in a minor degree by his *Ney*, by the *Pêcheur Napolitain* and by the *Jeanne d'Arc*. See "François Rude Sculpteur, ses œuvres et son temps," par Louis de Fourcaud, and "François Rude," par Alexis Bertrand. Read them both.

Rude's *Le Départ* is so identified with the Arc de l'Etoile and the arch is such an important monument that the reader should be made acquainted with the artists who made the principal contributions to its ornamentation and with the character of their contributions. The most successful aspirant was Etex, as already stated. A short account of him has already been given in a note. He secured the two large groups on the east side of the Arc; the side away from Paris. These groups are about thirty-six feet high by about twenty feet broad. The individual adult figures, standing erect, would be about nineteen feet tall. One group is called "Resistance"; the other "Peace." The first refers to the desperate resistance made by the French to the allies in 1814 and the second to the peace which followed the return of the Bourbons. Resistance is represented by a nude young man with a drawn sword, standing in a resolute attitude. On his right his father, bowed down with terror, holds him by the knees and apparently would restrain him. On his left his wife,



Fig. 96 — Rude Nanoleon of Evin (Evin and I)



Fig. 97.—Rude. Jeanne d'Arc. (Louvre)

perial eagle and the monogram E. F. In the background is a palm tree with captured trophies hanging from its branches. The work is stately, classic, eminently correct and academic. In comparison with Rude's work it is imperialistic, cold and lifeless.

Above these works are two bas-reliefs corresponding in size and occupying similar positions to the two bas-reliefs on the other side of the arch. Above Rude's group is the "Funeral of General Marceau"; above Cortot's, the "Battle of Aboukir." *Les Funérailles du general Marceau* (Sept. 20, 1792) is by Lemaire.¹ The body of Marceau in uniform and partially covered by a military cloak is extended on a litter in the center of the composition. On the left the Archduke Charles, accompanied by four Austrian officers, is about laying a crown of flowers on the body of the French general. On the right are two French soldiers, one leading a horse. An officer in tears rests his head on the breast of a soldier who himself hides his eyes. At the end of the scene a young trooper leans on his musket. In the background are trees and houses. On one of the houses is inscribed "Alten Kirken XXI September 1796."

The "Battle of Aboukir" (July 25, 1799) is by Bernard Gabriel Seurre, known as Seurre Ainé.² In the center of the composition an aide-de-camp with bare

¹ Philippe Henri Lemaire (1798-1880: P. de R., 1821; Med. 1st cl. 1872; ✕, 1834; O. ✕, 1842; I., 1845). Lemaire was born in Valenciennes and died in Paris. By him is the *Fronton* of the Madeleine; a statue of Hoche at Versailles, and a statue of Napoleon at Lille.

² 1795-1867: P. de R., 1818; I., 1852. Author of the statue of Molière of *la Fontaine Molière*. The younger Seurre was Charles Marie Emile Seurre (1798-1858: P. de R., 1824), principally known for the statue of Napoleon which stood on the Vendôme column from 1833 until 1868.

head advances to Generals Bonaparte and Murat who are mounted. He leads Kincei Mustapha, general in chief of the Ottoman forces, captured by Murat's men. Mustapha leans on his young son who bows with respect. A number of captives follow their chief. One of them with his face bowed to the ground seeks to excite the pity of the conquerors. The flags of the conquered are stamped under foot. Behind Bonaparte floats a flag on whose folds is written "22nd Brigade."

On the north and south sides of the arch, at the same distance from the ground and of the same height and length, are bas-reliefs representing, the one on the north side, the Battle of Austerlitz; the one on the south side, the Battle of Jemmapes. The Battle of Austerlitz (Dec. 2, 1805) is by Gechter.¹ Napoleon on horseback occupies the center of the composition. Immovable, and regarding the combat between the Austrians and Russians on the one side and the French infantry on the other, who are charging with fixed bayonets, he restrains with a gesture of his hand the guards back of him. A battery of the guards on the extreme right is trained on the enemy. On the left is the heart of the battle. General Friant, leaping from his horse, with a gun in his hand is forcing himself a passage through the enemy. Repulsed in disorder over the pond of Gokolnitz, the Russians and Austrians feel the ice giving way beneath their feet and are disappearing. A large number of cavalry are already half immersed. On a block of ice is inscribed "F. Gechter 1836."

The Battle of Jemmapes (Nov. 6, 1792) is by Maro-

¹ Jean François Théodore Gechter (1796-1845). Gechter was born and died in Paris. There are statues by him in the Madeleine.

chetti.¹ Dumouriez, on horseback, galloping from left to right and followed by Marshals Rosières, Ferrand, Stennebosse, Bloisières and the Duke of Chartres, swings his hat to rally his troops who for a moment seem to falter. Behind him General Drouet, falling from his horse, is cared for by an officer of the ambulance. Colonel Thouvenot, seen from the back, with his sabre in the air, charges at the head of a battalion against the right flank of the enemy. There is a general engagement on the right of the bas-relief between the French infantry and the Austrian cavalry. An Austrian superior officer, bare-headed and with his arm in a sling, is being made a prisoner. On the broken wheel of a caisson in the middle of the composition is inscribed "C. Marochetti, 1834."

On the entablement between the architrave and the cornice is a frieze six feet ten inches high surrounding the monument and divided into two parts each two hundred and twenty-five feet long. The parts are called "The Departure" and "The Return" of the French armies. The Departure occupies the front towards Paris and the east halves of the two sides. The Return occupies the front away from Paris and the remaining halves.

The Departure is by three artists:² the central

¹ Charles Marochetti, an Italian born in Turin in 1805, died in London in 1867. Med. 2nd cl., 1827; ✕, 1839. Attached to the Orleans family whom he followed into exile, created a baron by the King of Sardinia for his equestrian statue of Emmanuel Philibert at Turin. See criticism of artist by Gustave Planche in his "Portraits d'Artistes." His principal work is *Sainte Madeleine en Extase* in the Church of the Madeleine.

² Sylvestre Joseph Brun (P. de R., 1817). Laitié (P. de R. in 1804). Georges Jacquot (1794-1874: P. de R., 1820; Med. 2nd cl., 1831; ✕, 1857). I can find but little about these artists. — Ed.

part on the east side towards Paris by Brun; the north side by Laitié and the west side by Jacquot. In the center of the east side is an altar of which the base is ornamented with garlands of oak. On it is inscribed "Patrie" and above "The Law," "The King." Eight bundles of flags form the background. On each side of the altar, on columns decorated with military emblems, are tripods bearing sacred fire. To the left, Bailly presses flags against his heart. Then follows the duc d'Orleans hand in hand with Leyes with his eyes fixed on the altar. Leyes, extending his right hand, is in the attitude of a man offering a vow. Then follow La Fayette and Beurnonville distributing flags. Championnet, one knee on the ground, receives a flag from the hands of Jourdan. La Tour d'Auvergne, Joubert, Cambronne, Carnot, Gault, Hoche and Marceau are swearing to defend the country. Behind them are seated Roland and his wife; and nearby, standing, are Moitte and Marie Joseph Chénier. At the other side of the altar, in the center are the duc de Bourbon, Talleyrand and Mirabeau who seem to be receiving the oaths of Custine, de Foix who has one knee on the ground, of Desaix, of the duc de Chartres, of Masséna and Kléber. Near them in determined attitudes are grouped about a flag, Houchard, Kellerman, Daboville, Lefebvre, Augereau, Gouvion Saint-Cyr. Next to them is Joséphine de Beauharnais seated under a tree with her daughter Hortense on her knees, her son standing by her side. Then comes Louis David, also seated, with a pencil in his hand. Last, and standing, are Gossec and Rouget de Lisle.

To the extreme right and distinct from the central

composition are cavalry and grenadiers marching, by Laitié, followed by the artillery reaching half around the north side of the monument. The procession is terminated by a winged genius inscribing on tablets the names of the braves who are marching to defend their country.

On the corresponding left, and by Jacquot, hussars and engineers are marching, followed on the south side of the monument by the infantry and the baggage; another genius closes the procession.

The Return of the armies is also by three artists: the central portion occupying most of the west front is by Caillouette;¹ the northern portion is by Rude, and the southern part by Seurre Aîné. On the western front in the center is France, seated on a throne and distributing crowns. Near her, seated on the steps of the throne are Abundance and Peace. On the right and left of these three are soldiers of all arms, some of them wounded, bringing trophies with which they do homage to France. On the right of these begins Seurre's work which extends around and embraces the remaining half of the west front. Soldiers are marching towards a triumphal arch, on top of which is written: "To the Army of Italy," and escorting a car drawn by four horses, one of which has fallen, on which is a statue representing the Nile. On the south side, wounded soldiers are on a caisson drawn by oxen. A young Italian with a child on his knees sits beside them. At the end of the scene, Victory with folded wings, nude to the waist, is inscribing the names of victors. Where Rude's

¹ Louis Denis Caillouette (1790-1868), pupil of Cartellier; best known by a statue of Marie de Medicis at the Luxembourg.

work begins, people are attracted by soldiers of the army of Egypt who are escorting a figure of the Sphinx on a car drawn by four oxen. Around on the north side are cuirassiers and a train wagon carrying wounded. An engineer, in Egyptian costume, engraves with hieroglyphics on an obelisk the noble deeds of the Egyptian army. This frieze is so high from the ground that it cannot be well seen, or appreciated. According to the accounts of those who saw it before it was put in place, the part executed by Rude was particularly excellent.

These works and the four statues of Fame by Pradier in the soffits of the greater arch are the principal decorations of the monument. In addition, are the figures in the soffits of the lesser arch; shields bearing names about the cornice, and no end of minor decorations about the inner portions of the monument. For full description see: "*Histoire et Description de l'Arc de Triomphe de l'Etoile*," par Henri Jouin. See also criticism by Gustave Planche in his "*Portraits d'Artistes*."

PIERRE JEAN DAVID, called David d'Angers,¹ from the place of his birth and also to distinguish him from David, the painter, was born on the 12th of March, 1789. His father Pierre Louis David was a cabinet-maker and wood-carver in very poor circumstances. The year after David's birth the Revolution started. In 1793 the Vendéen revolt against the revolutionary authorities broke out. David's father joined the ranks of the constituted forces and took his five-year-old son with him. The youth shared the hardships of the cam-

¹ David d'Angers entered l'Ecole Centrale d'Angers when twelve (1800). He left Angers for Paris in 1808 when twenty. P. de R., 1811.

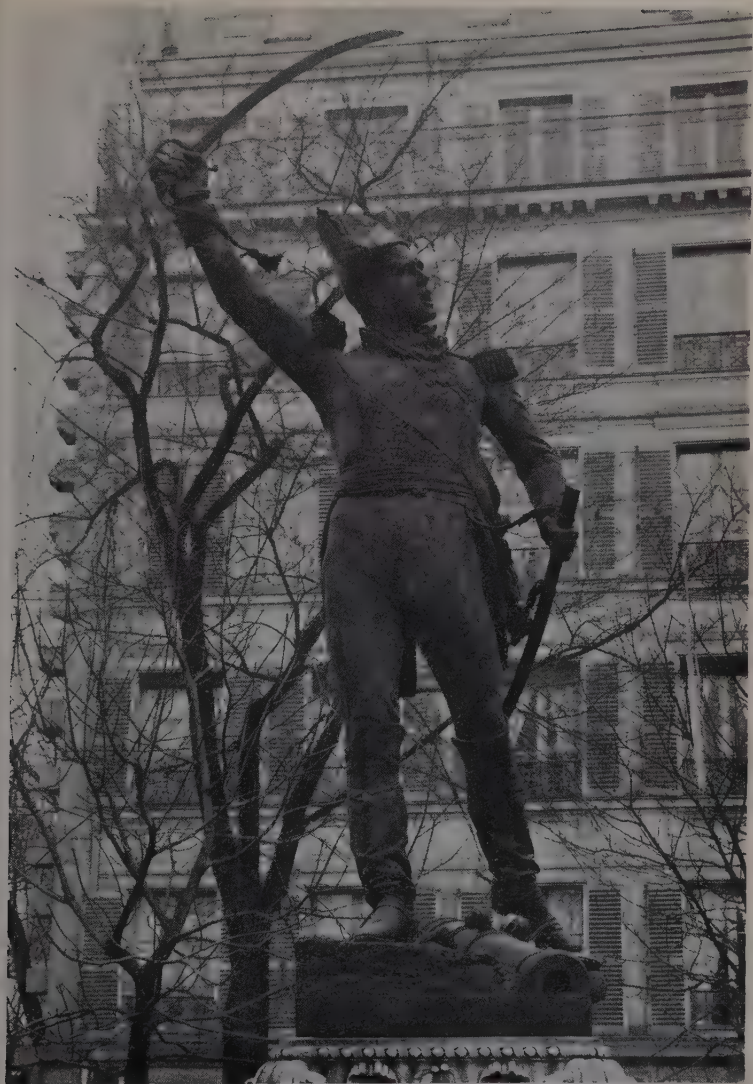


Fig. 98.—Rude. Maréchal Ney. (Paris)



Fig. 99.—David. Philopomène. (Louvre)

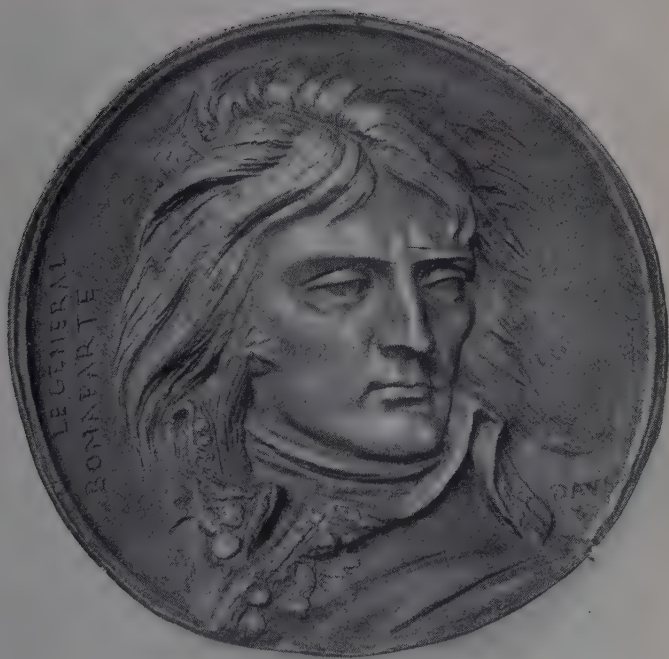


Fig. 100.—David. Bonaparte. (Louvre)



Fig. 101.—Barye. Tiger Devouring a Crocodile. (Tuileries)

paign and was often a prisoner in the hands of the Vendéens. His father was one of the five thousand prisoners shut up in the church of St. Florent whose lives were spared by the intercessions of the dying Marquis de Bonchamp, the Vendéen general. The church now contains David d'Angers' monument to the general.

When the Vendéen insurrection was suppressed the father with his young son returned to Angers and to his workshop. As the boy grew he began to manifest the desire to be an artist. His father opposed this desire as he wished his boy to be his successor and as, in his own business, he drew a sharp distinction between the artistic and the practical and useful. As the boy grew his desire increased until the father's opposition was overcome. There was at Angers, as at most French towns, a government school of drawing. This, David was permitted to enter in 1800 when he was twelve, under the conditions, however, as in the case of Rude, that only his spare time should be passed away from his father's workshop. As the boy advanced in years he became convinced that in Paris alone could he receive needed instruction. In 1808 when he was twenty he went to Paris. At first he endured the trials and privations which so often attend the first efforts of genius. After a while he found a place in the atelier of Roland, one of the prominent sculptors of the day. Roland provided him with remunerative employment and prepared him for the competitions of the Ecole des Beaux Arts. In 1811 he captured the *Prix de Rome*. The next five years he passed in Italy. When he returned to France in the spring of 1816 he found Paris occu-

pied by the armies of the allies and the Louvre being despoiled of the treasures gathered by Bonaparte from the capitals of Europe. The humiliation of the circumstances was too much for his sensitive nature; so, without stopping in Paris, he hurried to Angers. Disgusted by finding Angers occupied by Prussians he resolved to cross over to England. Apart from his hatred of the invaders he had two other motives for the journey: first a desire to see the Elgin marbles which were then on exhibition in London, and second to deliver a letter of introduction to Flaxman which Canova had given him with the assurance that Flaxman would certainly find him pleasant and remunerative employment. There is no evidence that the Elgin marbles made a profound impression on David and there is evidence that Flaxman refused to assist him. It is stated that David had to sell some of his clothes to procure money to help him back to France.

In 1815 Louis XVIII had decided to ornament the Pont Louis XVI, now La Concorde, with twelve colossal statues of French heroes. To Roland was assigned the statue of *le Grand Condé*. When Roland died in the spring of 1816 David, the most promising of his pupils, was selected for the work. David discarded Roland's sketch and produced an entirely original statue. The plaster model was exhibited in 1817; the marble statue, now in the fore-court of Versailles, was not finished until 1827. David selected as his theme an episode that occurred when Condé was but twenty-three. At the siege of Fribourg in Baden, impatient at the slow progress made, he threw his general's baton over the city's ramparts and then challenged his troops to follow him to

regain it. David represents Condé in the act of throwing. His body turned to one side, rests entirely upon the left foot. His right hand, holding the baton, is crossed over the left shoulder ready for the throw. His left hand holds fast his sword. His head turned to the right, and slightly elevated, gazes haughtily towards the enemy. The figure is filled with sovereign and energetic disdain. The most remarkable thing about the statue is that David discarded the conventional classic garb supposed to be prescribed by the Academy and dressed his hero as he must have been dressed at the time, even to the feathers in his cap, his boots and the embroidery on his shirt sleeves, without one bit impairing the grand action of the figure. David's triumph was immediate and complete. At once he found himself among the foremost of sculptors with all the orders he could accept. To the end of his life David was the busiest and most popular of French sculptors of his day. His short exile in 1851 added to his popularity. His statues are all over France. His medallions for which he was particularly celebrated were in many hundreds of households. Hundreds of them have been gathered in the Louvre. His works do not enjoy the esteem they once enjoyed. They were exaggerated in conception and hurried in execution. Among those in Paris which still attract attention should be mentioned the statues in the tympanum of the pediment of the Panthéon, the *Philopomène* of the Louvre and the tomb of General Gobert in the Cimetière de l'Est (Père-Lachaise).

In 1830 the Panthéon was again secularized and the former inscription: *Aux grands hommes, la patrie re-*

connaissante was restored. When the building was a church its tympanum had been decorated by Guillaume Coustou. His work was destroyed in 1791 and Guillaume Moitte was commissioned to replace it by something of a secular character. He selected as his theme: *La patrie couronnant les Vertus civiles et les Vertus guerrières*. Moitte died in 1810 leaving his work unfinished. It, in turn, was destroyed in 1822. After the re-secularizing of 1830 the task of refilling the pediment with statues was entrusted to David. The only condition imposed was that he should be governed by the original motto: *Aux grands hommes, la patrie reconnaissante*.

David's work has been highly praised and severely judged. It is so high up that it cannot be well seen. Modern judgment is content to pass it by; or to accept it as an example of a departed taste. The statues are all colossal, or they would not be recognized from the ground. In the center on a broad and graded pedestal stands a figure in classic attire representing France. She holds straight out from her shoulders bunches of wreaths. On the steps of the pedestal are seated two figures, also in classic garments. The one on the right of France represents Liberty. She wears the Phrygian cap, turns her head up towards France and also has her hands filled with wreaths. Her left hand is stretched up towards France, her right hangs down over her left knee. The other figure represents History, is winged and wreathed. She sits with her back to France and writes on a tablet the names of military heroes. She has already written: "Hoche, Bonaparte, La Voisine, Kléber." At each end of the

pediment are young boys engaged, at one end in military, and at the other end in civil, studies. On the central figure's right are arranged the statues of those who have distinguished themselves in civil life and done deeds worthy of their country's commendation. David has been severely criticised, both for the selection and also for the grouping of his civil heroes. To the immediate right of the central figure is a row of four standing figures: Fénélon, Monge, Mirabeau and Malesherbes. Then follow, in another row, Laplace, Berthollet, Carnot and Manuel; then David, the painter, Cuvier and La Fayette. Then, seated on a bench with their backs to the others are Voltaire and Jean Jacques Rousseau; Voltaire looking back over his left shoulder, and Rousseau with head bent and supported by his right hand. Last of all is Bichot on the ground with head thrown back as if dying. Those in the front rank are receiving their wreaths; the others have already received them. On the military side the only recognizable person is Bonaparte. He, bareheaded, is rushing eagerly forward and extending his left hand to receive his wreath. Those about him and behind him represent the various arms of the military service. There is an engineer, an artilleryman, a hussar, a grenadier, a drummer boy and last an expiring cuirassier to correspond to Bichot on the other side. To the modern eye the composition is lacking in harmony and symmetry; the figures are badly grouped and badly spaced. A tympanum is a bad place for the display of statues. How the Greeks overcame the difficulty, or whether they overcame it at all, is not known, for it is not yet decided exactly how the figures of the

Parthenon, those of the Ægina temple or those of the Zeus temple at Olympia were distributed. David had no precedent to guide him. He was governed by his own sense of fitness and proportion.

David's *Philopomène* (Fig. 99) was executed in 1837. For years it stood in the garden of the Tuileries exposed to the inclemencies of the weather; now it is sheltered in the Louvre. When first exhibited it received as diverse criticisms as the *Fronton* of the Panthéon. *Philopomène* was born in Arcadia about 250 B. C. When he was about thirty, according to the story, at the Battle of Gallasia, while fighting with the Macedonians against the Spartans, his thighs were transfixed by a javelin. Breaking the weapon by a sudden motion of his legs, he pulled out the pieces and continued the fight. David does not follow the story accurately. He represents his hero as of middle age, and he only transfixes one thigh. He probably selected the incident for the opportunity afforded of representing extraordinary motion, and he added years to his hero to increase the pathos of the situation. The subject is not pleasing: the element of beauty is not present. It is still thought to be admirable as a study of the nude, of muscular action and of anatomical balance. That David was emulous of Puget and desired comparison with the *Milon of Crotona* was alleged. The tomb of General Gobert in the Cemetery of Père-Lachaise is thought by some modern critics to be the best of David's works. It represents the general falling from his horse beneath the blows of the foe who killed him in Spain in 1808. The cost of the tomb was defrayed by a legacy of two hundred thousand francs left by the general's son,

Napoleon Gobert, who lost his life in Egypt at the early age of twenty-six.

Among the more important of David's works outside of Paris are the *Porte d'Aix* at Marseilles; the tomb of "General Bonchamp" at St. Florent; the statue of "Corneille" at Rouen; "Jean Bart" at Dunkerque; "Gutenberg" at Strasbourg and of "Jefferson" at Philadelphia. David's later works are hurried, exaggerated and lacking in the calm and dignity which should characterize works of art. Of his medallions, those of "Bonaparte" (Fig. 100), of "Kléber," of "Géricault" and of "Alfred de Musset" are among the most characteristic. Of beauty he had little apprehension. His works have ceased to attract attention. His history no longer inspires interest. He disliked Rude personally and criticised his works severely and unjustly.

ANTOINE LOUIS BARYE (1796-1875: Med. 2nd cl., 1831; ✕, 1833; O. ✕, 1855; Inst. 1868). Barye was born and died in Paris. His life was uneventful, quiet and retired. He shunned publicity, was extremely modest and sensitive and distrusted his own abilities. He was twice married and the father of ten children. When quite young he was apprenticed by his father to a jeweler and was employed in making designs for ornaments in bronze. He developed great skill in modeling animals in clay and wax from which all kinds of ornaments in bronze were prepared. In 1817 he took a few lessons of Bosio and also of Gros, the painter. He competed three times for the *Prix de Rome*, but each time his work was rejected because not sufficiently

academic. In 1831 he exhibited a statue of St. Sébastien, modeled as classically as possible. It secured him a second class medal. With his Sébastien he exhibited several of his animal pieces; among others a "Tiger Devouring a Crocodile" (Fig. 101), which attracted enthusiastic admiration. His connection with jewelers and his work as an artisan prevented for a long time his recognition as a sculptor. It was not until 1833 that the sculpturesque character and merit of his work began to be recognized. But even after that time his works were often rejected from salons on the ground that they were the works of an artisan and not those of an artist. In 1833 he produced his "Lion and Serpent" which now stands in the garden of the Tuileries, a work which, in the opinion of many of his admirers, he never surpassed. Between 1835 and 1847 he produced no end of small models for Parisian bronze manufacture. The bronzes from these models are household objects known everywhere where French art is appreciated. In 1847 he produced the magnificent "Seated Lion" which also decorates the garden of the Tuileries. In 1850 came the group of the "Centaur and the Lapithæ" (Fig. 102). If Barye is less successful in the representation of the human animal it may be because his art is not sufficiently intellectual.

Barye is more admired than ever. In the absence of academic prejudice criticism is more enthusiastic than ever, though there have ever been those who fully appreciated him. Readers of French are strongly recommended to G. Planche, "Portraits d'Artistes," vol. 2, p. 133, Paris, 1853; and Th. Gauthier, "Les Beaux



Fig. 102. —Barye. Centaur and the Lapithæ. (Tuileries)



Fig. 103.—Jouffroy. Young Girl and Venus. (Louvre)



Fig. 104.—Guillaume. The Gracchi. (Musée du Luxembourg)



Fig. 105.—Frémiet. Faun and Bears. (Musée du Luxembourg)

Arts en Europe," *Seconde Série*, p. 179, Paris, 1855. A translation of Bonnat's contribution to his centenary is appended.¹

Rude, David d'Angers and Barye disenfranchised sculpture. The distinctions of classic, ideal and real subsist, but in moderation and not to the extent of dividing sculptors into rigid classes, or to the extent of exciting academic exclusion. Talent, whatever be its style of manifestation, is recognized, nor is an artist who has distinguished himself in some one particular style to be held to that style or to be prevented from trying his skill in any other. From the nature of the art, it cannot permit the license generated by French painting of the day. Impressionism in sculpture is as impossible as it would be in architecture. If such a genius as Rodin² has only been minutely successful in that which a few rhapsodists call impressionistic sculpture, it is certain that no lesser light will make the attempt.

Napoleon III was the broadest-minded, the most enthusiastic and the least egotistical patron of the fine arts of all French sovereigns: but his taste did not run to modern sculpture. He assisted Viollet-le-Duc enthusiastically in the rehabilitation of medieval sculpture and always gave sculptors official encouragement and reward: but the spirit of his reign found its art satisfaction in painting. During the Second Empire there was no development in sculpture to correspond to the development of painting under the leadership of such men as Gérôme, Meissonier and Cabanel. So that when reference is made to the sculpture of the Second Empire, attention is not called to any specific develop-

¹ See Appendix, p. 306.

² See page 275.

ment but to the sculptors who distinguished themselves especially during the Second Empire; that is between 1852 and 1870. Most of these were pupils of Pradier, of Rude, or of David d'Angers. Among Pradier's pupils, apart from Etex already mentioned, Guillaume, Perraud and Jouffroy are most worthy of mention. Among Rude's pupils Carpeaux and Frémiet are the two most distinguished. Frémiet can hardly be assigned to the Empire as his most distinguished works were executed subsequent to the Empire. David d'Angers' pupils were more numerous but less distinguished. Among them may be mentioned Cavelier, Carrier-Belleuse, Bonnassieux, Préault, Millet and Foyatier. Some of these will be briefly considered under the heads of their respective masters. Before them, however, a few of about the same time as their masters should be mentioned, who remained classics, in name at least.

AUGUSTIN ALEXANDRE DUMONT (1801–1884: P. de R., 1823; Med. 1st cl., 1831; ✠, 1836; I., 1838; O. ✠, 1855; Gd. Med. d'Hon., 1855 E. U.; C. ✠, 1870), was descended from a line of sculptors. The first one was Pierre Dumont (1660–1737), Master Sculptor of the Academy of St. Luke. His son, François, (1687–1726) carried off the highest prize in sculpture in 1709; married a sister of the painter, Coypel; was *premier sculpteur* of the Duc de Lorraine, and died of a fall in Lille when only thirty-nine. There are four statues by him at St. Sulpice.

His son Edmé (1720–1775) became a member of the Académie in 1768. By him in the Louvre is a singular statue called *Milon de Crotoné essayant ses forces*.

His son Jacques Edmé (1761-1844) took the *P. de R.* in 1788 and is particularly known for the statue of a *Sapeur* on the Arc du Carrousel. There are three busts by him in the Louvre. He is the father of Augustin Alexandre who is, therefore, of the fifth generation of Parisian sculptors, for they were all born in Paris, and all but one died in Paris. Augustin Alexandre's best known work is the statue of the "Genius of Liberty" on top of the July Column in the Place de la Bastille. Other well-known works are, the *Vierge de Nôtre Dame de Lorette*, *Sainte Cécile* of the Madeleine and "Commerce" at the Bourse. He was made a professor at the Ecole des Beaux Arts in 1852.

FRANCISQUE JOSEPH DURET (1804-1865: *P. de R.*, 1823; *Med.* 1st cl., 1831; *I.*, 1845; *Med. d'H.*, 1855). His statue of Mercury inventing the lyre, exhibited in 1831 brought him not only a first-class medal but great reputation. It was unfortunately destroyed when the Palais Royal was sacked in 1848. The Museums of Orléans and Valenciennes have copies in bronze. Two years afterward he produced in bronze the "Neapolitan Dancer" which added greatly to his reputation. It seems the acme of the long list of Neapolitan fisher boys which commenced with Rude. Duret's figure is dancing lightly and gracefully on one foot to the sound of castanets which he snaps as he swings his arms about his head. The statue is in the Louvre. Duret was an excellent teacher and left many admirable pupils.

CHAPTER V

ARTISTS OF THE LATE NINETEENTH AND TWENTIETH CENTURIES

ALTHOUGH very few of the artists who flourished during the latter part of the nineteenth century equaled their immediate predecessors, their ranks contain many names which will live in the history of French Sculpture. From the downfall of the Second Empire to the present day there never has been a time when the technique was so well understood, when sculptors were so bold and daring and when their imaginations were so lively and fanciful. If their themes have often been paltry, exaggerated or vulgar, it must be remembered that France has not offered them heroic topics. Lately France, from one end to the other, has been seized with the desire of erecting monuments to those of her children who were heroes in the days of heroism; and also to those who in the milder walks of literature, science and art, have tried to keep France in the lead of civilization. To such an extent has this craze extended, for it seems to have become a craze, that the authorities of Paris consider prohibiting the erection of any more statues within the city limits for the next ten years.

Of the many sculptors who have risen to distinction during the period under consideration, it is evident that in a work of this kind, but a few can be even men-

tioned. These will be noticed in the order of their birth and will be divided into two classes: those born before 1870 and those born after 1870.

PRADIER'S PUPILS

FRANÇOIS JOUFFROY (1806–1882: P. de R., 1832; Med. 2nd cl., 1838; Med. 1st cl., 1839; ✕, 1843; Med. 2nd cl., 1848; I., 1857; O. ✕, 1861). Jouffroy was born in Dijon and died at Laval. His exquisite statue of a young girl confiding her first secret to Venus (Fig. 103), now in the Louvre, justifies all the encomiums he received from contemporary critics. Several of his works are in the Museum of Dijon. In 1854 he executed a colossal group for the portal of the church of St. Gervais. He executed two statues in 1865 for the Palais de Justice: "Punishment" and "Protection." There is also by him in the Panthéon a statue of "St. Bernard." All his works are graceful and delicate. He also was a professor at the Ecole des Beaux Arts and enjoyed a high reputation both as artist and as teacher.

JEAN JOSEPH PERRAUD (1819–1876: P. de R., 1847; Med. 1st cl., 1855; Rap., 1857; ✕, 1857; Med. d'H., 1863; I., 1865; Med. d'H., 1867 E. U.; O. ✕, 1867; Med. d'H., 1869). Perraud was born at Monay near the Jura mountains and died in Paris. During the Second Empire no sculptor enjoyed a greater reputation. He was one of the professors of the Ecole des Beaux Arts and his atelier was always full of pupils. He made his reputation by a group called "The Infancy of Bacchus," which has been lately

removed to the Louvre from the Luxembourg. Also in the Louvre is his extremely classical *Les Adieux*, a bas-relief representing a young Greek warrior bidding adieux to his aged parents before departing for the wars. From these two works his style and the taste of his times may be judged. There is also a colossal work by him called *Le Jour*, in the Avenue de l'Observatoire. His work are not highly esteemed at present. He is better known by the number and ability of his pupils.

JEAN BAPTISTE CLAUDE EUGÈNE GUILLAUME (1822-1904: P. de R., 1845; Med. 2nd cl., 1852; 1st cl., 1855 E. U.; ✕, 1855; I., 1862; Med. d'H., 1864 E. U.; O. ✕, 1867; C. ✕, 1875; Med. d'H., 1878 E. U.; G. O. ✕, 1889). Guillaume was born at Montbard (Côte d'Or). He entered the Ecole des Beaux Arts in 1841; took the *Prix de Rome* in 1845 and captured a first-class medal in 1855. His reputation was established in 1853 by a bronze group of grand style; the *Gracchi* (Fig. 104) of the Museum of the Luxembourg, or to be more exact, the tomb of the Gracchi where he represents the two brothers, half length, holding hands in a last grasp. In this work is already shown that firmness of the idea and that sobriety of execution which are the distinctive features of M. Guillaume's talent. The bust of Ingres of the Ecole des Beaux Arts shows the same characteristics. The famous saying of the painter, "Drawing is the honesty of art," is equally applicable to sculpture. M. Guillaume has produced a great deal. Some of his busts are especially to be prized. By their qualities of penetra-



Fig. 106.—Frémiet. Marine Horses. (Paris)



Fig. 107.—Frémiet. Louis d'Orléans. (Pierrefonds)



Fig. 108.—Frémiet. Jeanne d'Arc. (Paris)



Fig. 109.—Frémiet. Jeanne d'Arc. (Nancy)

tion and by the high level of their style they will ever be models. It was of the nature of the artist to keep them within the tranquil exercises of the commendable practices of antiquity from which careless thumb punches are carefully banished. The busts of Baltard, Buloz, Marc Sequin, Jules Ferry, and particularly of Mgr. Darboy (in the Luxembourg) are in line with the grand French busts of preceding centuries. It would be difficult to give to this form of art more proud dignity, more nobility, more sincerity of execution. His qualities of simplicity, dignity and grandeur are no better seen than in his group of a "Roman Marriage" which was at the Luxembourg. His "Music" on the façade of the Opera House makes a poor impression by the side of *La Danse* by Carpeaux. His decorations of the Pavillon Turgot are too high up to be properly appreciated. His religious works in the church of Sainte Clotilde do not display his best and highest qualities.

Guillaume was a writer as well as a sculptor. His contributions to the "Gazette des Beaux Arts" are of the highest order of honest criticism. He was appointed Director of the Ecole des Beaux Arts in 1864 and brought to the office dignity, affability, grace, keen impartial judgment and admirable executive ability. The writer would acknowledge his great obligation to him in the direction of his studies and in his introduction to the artistic life of the times.

RUDE'S PUPILS

Frémiet and Carpeaux, Rude's pupils, are two of the most distinguished sculptors of French history.

EMMANUEL FREMIET (1824–1900, Paris: Med. 3rd cl., 1849; 2nd cl., 1851; 3rd cl., 1855 E. U.; ☒, 1860; Med. d'H., 1887; H. C., 1889 E. U.; I., 1892; C. ☒, 1896; G. O. ☒, 1900; Gr. Prix, 1900 E. U.) Frémiet was a pupil of Rude, his uncle. Another uncle, Werner, a painter, employed in the Museum of Natural History, was his first employer. He at first paid him but five francs a month for executing lithographs of animals; a sum that was subsequently increased to twenty-five francs. He became proficient in drawing and modeling animals. In 1843 he exhibited his first animal, a gazelle. In 1849 he exhibited a family of cats which procured him a third-class medal and was purchased by the state. In 1851 appeared the wounded dog which is now just outside the gallery of the Luxembourg and which excites general sympathy. His work was quick to attract the attention of Napoleon III, for whom he made a number of statuettes of himself surrounded by various mounted troops of his armies. These works of art were probably destroyed in the burning of the Tuileries. Up to this time he had confined himself principally to animals. Hereafter animals were subordinate in his inventions. In 1859 appeared his terrible composition of a "Gorilla" with the body of a woman. Then, after a few years, appeared his delightful group of a "Faun Playing with Cub Bears" (Fig. 105), in which every visitor to the Luxembourg delights. In 1868 he executed "Napoleon I" in bronze for the city of Grenoble. This was dismantled two years afterwards and has disappeared. In 1870 appeared the "Marine Horses" (Fig. 106) for the Fountain of the Observatory of

which Carpeaux executed the crowning, and at the same time the statue of "Louis d'Orléans" (Fig. 107) for the restored Château de Pierrefonds. After the downfall of Napoleon, Frémiet developed a new grandeur of conception and boldness of execution. In 1872 appeared his second edition of the "Jeanne d'Arc" (Fig. 108) of the Place des Pyramides; the first one of 1868 having been withdrawn. The *Grand Condé* for Chantilly was of 1881. The *Portefalot* of the Hôtel de Ville dates from 1883. The "Jeanne d'Arc" (Fig. 109) for Nancy from 1889. "Velasquez" was produced in 1890; *St. George transperçant le dragon* (Fig. 110), 1891; and "Duguesclin" in 1902. To this same late period belongs the statue of "St. Michael" (Fig. 111) as a knight of the fourteenth century, for the spire of the church on the Mont St. Michel; the monument to "Raffet" (Fig. 112) in front of the Louvre and the most lifelike statue of "Meissonier" (Fig. 113) at Poissy.

Amid so many works of superb art personal taste must choose. The Jeanne d'Arc was not successful. The writer incurred the displeasure of the author by likening it to a school girl mounted on an omnibus horse. Yet that was about the view taken by the public. The second statue differed but little from the first. The present gilding does not alter its impression. No existing statue of Jeanne d'Arc is fully satisfactory. As she was but seventeen when her career was terminated it is impossible to give to girlish actuality the force of legendary heroism. To have accomplished the physical acts attributed to her would have required the development of a mature man. Paul

Dubois' statue which in general conception resembles Frémiet's is accepted by most critics as its superior in delicacy of sentiment and spirituality of expression. It wields a sword, however, which no girl could handle. La Place des Pyramides, where Frémiet's statue stands, has nevertheless become a rallying point of patriotic demonstrations and the statue itself the object of floral offerings from students who love the history of their country. Frémiet's statue of "Duguesclin" (Fig. 114) at Dinan is the most magnificent combination of man and horse conceivable for the expression of strength and defiant courage. No more glorious monument stands on French soil. A plaster cast of it is in the Petit Palais of Paris where is also one of the nearly as magnificent group of "St. George and the Dragon." The saint on a superb rearing charger thrusts his spear through the dragon with a force that causes the spear to bend and seems to cause the steed to rear. The saint's face has an intense, practical expression as if for the time being he were absorbed by the material part of his exploit. See Etienne Béricon's most excellent article on Frémiet in the "Gazette des Beaux Arts" for 1898. It is too long to be translated.

JEAN BAPTISTE CARPEAUX (1827-1875: P. de R., 1854; Med. 2nd cl., 1859; 1st cl., 1863; ✠, 1866; Med. 1st cl., 1867 E. U.; O. ✠, 1875). Carpeaux was born in Valenciennes and died at Courbevoie, near Paris. The son of a poor stone-mason, he was brought up in indigence. His father wished him to be an architect and placed him when a boy at the Academy of Valenciennes where he was taught mathematics and



Fig. 110.—Frémiet. St. George transperçant le Dragon.
(Petit Palais)



Fig. 111.—Frémiet. St. Michel. (Mont St. Michel)



Fig. 112.—Frémiet. Raffet. (Louvre)



Fig. 113.—Frémiet. Meissonier. (Passy)

drawing. In 1844 the father, hoping to better his condition, moved to Paris where after a while he found a position at eighteen hundred francs a year, a sum barely sufficient to keep his family alive. Young Carpeaux was placed in the Royal School of Drawing and Mathematics, the little *Ecole des Beaux Arts*, as it was called, and soon began to show a decided talent for sculpture. He supported himself by making designs for bronze and other manufactures of small commercial images. He was for a while a pupil in Rude's studio and subsequently in Duret's studio. In 1844 he entered the *Ecole des Beaux Arts* where he annually competed for the *Prix de Rome*, but did not capture it until 1854. In the meantime he had executed works for his native city and had been rewarded by an annuity of six hundred francs. He was in Rome until 1859 and subsequently obtained permission to stay two years longer. While in Rome he executed works which made him celebrated. The first one of importance of 1858 was called *Pêcheur Napolitain à la Coquille* (Fig. 115) (Neapolitan Fisher Boy with a Shell). It represents a fisher boy, nude with the exception of a fisher's cap and a bit of netting over his left leg, on his right knee, holding with his two hands a large conch shell to his left ear and laughing with pleasure at the sound it reverberates. "In the 'Fisher Boy' Carpeaux makes no attempt to disguise reminiscences of Rude's *Enfant à la tortue*. But the work is not the work of a pupil. Carpeaux not only reveals a fine sentiment for the slender forms of childhood, but a science of profiles and mimicry which he said he owed to Duret, and that profound science of anatomical construction in move-

ment which was so perfect in him, so complete, so nearly infallible as to suffice for the immortality of his works. From this time forward not a work, not a fragment of a work, left his hands which is not a model of construction. If this merit is not in the future an element of absolute authenticity for works attributed to him, when the testimony of contemporary biographers, of catalogues, signatures even, shall have disappeared in the destruction of time, this perfect science will nevertheless prevent there being attributed to him any work whatsoever, even a rough model hastily put together, where proportions are doubtful and the anatomy uncertain. The end of a finger modeled by Carpeaux in a few seconds is as marvelous from this point of view as the most finished work. You see at once what is beneath; the ends of the bones, the motions of the joints, expressed with the infallibility, slightly accentuated by art, which is always presented by nature. Apart from the beautiful sculptural lines which are renewed on every side of the work, the *Pêcheur à la Coquille* presents a charming idea. The boy is naked, wears a Neapolitan cap. He is more supple than Rude's *Enfant à la tortue*. Crouched on the heel of his right foot, with its knee to the ground, he applies to his ear the whistling lips of a marine shell. With the juvenile and joyous expression of a laughing surprise he listens — even with his looks — to the confused and rumbling sounds, the echoes, the murmurs and the whispers which escape from the pearly shell.”¹

As Carpeaux had not named his statue when he sent

¹ “Le Statuaire J. B. Carpeaux: sa vie et son œuvre,” par Ernest Chesneau, p. 55.

it to Paris the Academy called it "A Shepherd" and expressed the hope that Carpeaux would elevate his style by exercising his talents on noble subjects. Some one suggested that he should have called it "The Youthful Ulysses" or at least "Masaniello when a Boy."

The statue was exhibited in bronze at the Salon of 1859 when he received a second class medal; in marble at the Salon of 1863 when he received a first class medal and also in marble at the E. U. of 1867, when he also received a first class medal. The original plaster model is in the Louvre.

Another work executed at about the same time, proved of value. It was a bust of the *Marquise de la Valette*, the wife of the French Ambassador, with which the Marquise was highly pleased. Subsequently in Paris the Marquise introduced Carpeaux to the *Princesse Mathilde* and she in turn introduced him to the Empress. Thus began Carpeaux's court favors.

In 1858 Carpeaux visited Naples, was taken sick, and was poisoned by an over-dose of calomel which affected his general health for many months thereafter. After his return to Rome he determined for his next *envoi* to carry out an idea which he had entertained ever since finishing the *Pêcheur*. In chapter thirty-three of Dante's "Inferno" the visitors meet Ugolino, the Tyrant of Pisa, who was thrown into a dungeon with his four sons and left there to starve to death. The spirit of Ugolino describes to the visitors how he bit his fingers in his agony; how day by day the strength of his sons failed until by the sixth day the fourth and last son died, etc. Carpeaux was undoubt-

edly inspired by the Laocoön and his ambition was to rival the ancient sculptor by setting forth a medieval form of torture in equally appropriate artistic form. M. Schnetz, director of the Rome Academy, whose permission was necessary, endeavored to dissuade Carpeaux from so serious and venturesome an undertaking. He explained that the work would necessarily be compared to the Laocoön and undoubtedly to its disadvantage; that the subject was too disagreeable for a work of modern art; that, apart from the subject, a father and four sons would be difficult to group within the limits of correct academic sculpture; that the biting of fingers was an action too repulsive for artistic representation, and that by eliminating the subordinate figures he could easily utilize his main figure in some more attractive conception. Carpeaux could not be dissuaded nor could Schnetz be moved. The discussion became so sharp that in the autumn of 1859 Carpeaux left Rome, returned to France and to Valenciennes his native city. He stayed away long enough to execute several works in Valenciennes, Lille and Tourcoing. The threat that his name would be struck from the rolls of the pupils of the Académie drew him back to Rome early in 1860. He found Schnetz as bitterly opposed as ever to the Ugolino. When Schnetz finally decided that the work could not be executed with his permission Carpeaux again left Rome, returned to Paris and laid the whole matter before M. Fould, at that time minister of state. The decision of the government was not only in Carpeaux's favor but he was granted two extra years at Rome to finish the work. He returned in triumph, was graciously received by



Fig. 114.—Frémiet. Duguesclin. (Dinan and Petit Palais)



Fig. 115.—Carpeaux. Pêcheur à la Coquille. (Louvre)



Fig. 116.—Carneaux Pavillon de Flore. (Tuileries)



Fig. 117.—Carpeaux. La Danse. (Opéra, Paris)

Schnetz, who seems to have been happy to be relieved of responsibility, immediately set to work and finished the group by August, 1861. Its public exhibition produced great excitement in Roman art and aristocratic circles. Crowds invaded the Academy. Early in 1862 Ugolino was shipped to Paris, was temporarily exhibited in the Ecole des Beaux Arts. To the commission of the Institute, was submitted the artist's request that it be done in bronze at the expense of the government. After prolonged deliberation the commission rejected Carpeaux's plea and decided that the work was unworthy of further government consideration. Then a storm broke loose. Carpeaux's friends were clamorous: the Mayor of Valenciennes protested: even Schnetz wrote letters of regret. Finally the matter was appealed to the minister of state who decided in Carpeaux's favor and thirty thousand francs were appropriated to do the work in bronze. The bronze was finished in time for the Salon of 1863, was purchased by the government and was erected in the Garden of the Tuileries. There it remained near to a copy of the Laocoön until 1903 when to preserve it from further damage by the weather it was moved to the Salle Carpeaux of the Louvre where it can be examined at leisure. The figures are all nude. Ugolino is seated on a rock, his fingers in his mouth, the toes of his left foot bent over the toes of his right foot and his body so drawn together that his right elbow is on his left knee while his left elbow rests on the back of one of his sons who, standing by his left side bends his body so that his head is hidden behind the father's right forearm. Another son, apparently the youngest and

smallest, lies dead on his back, his head against the outer side of his father's left leg. A third son in the background is falling against the father's right side. The fourth and oldest son has fallen against the father's right hip, clasps his legs and looks up to him crying for help. The head of the father is evidently taken from one of Michael Angelo's heads in the Medici Chapel of San Lorenzo in Florence. That Ugolino suggested to Rodin *Le Penseur* is a possibility.

The group has always been severely if not justly criticised. The tragic and fleeting biting of fingers by Ugolino may be accepted in the poetic version of the tragedy. When petrified in bronze, or marble, it becomes heavy and too repulsive to be truly tragic. The moral suffering, caused by the inability of the father to keep his sons, is lost in the savage grimace which distorts the father's face. The incomparable anatomical science, displayed in the actions and poses of the sons, will be fully appreciated by artists though it does not appeal to the ordinary observer. A replica in marble was made for the E. I. of 1867.

When the Marquise de la Valette returned from Rome she had not forgotten Carpeaux. She introduced him to the Princesse Mathilde of whom he executed a noble bust which advanced still further his reputation as an artistic portraitist. The Princesse Mathilde in turn introduced him to the Empress who ordered of him a statue of the Prince Imperial. This statue, one of the most charming productions of modern French art, belongs to 1865. After many vicissitudes it is now in the Castle of Arenenberg, Thourgovie, Suisse.

A replica is in the Museum of Lille. The Prince at the time was in his tenth year. He is represented standing, simply dressed in jacket, vest and knickerbockers; his right arm hangs by his side; his left hand is about the large neck of Nero, his pet dog who, seated behind him, turns up his huge head seeking to attract his master's gaze by his own. They stand easily and gracefully as might stand any very nice little boy and any very good dog. If from the general effect the eye turns to particulars, seeking the cause of such pleasant satisfaction, it finds every detail of anatomy and construction as exact as if in obedience to the strictest academic laws.

The group was intended as a surprise to the Emperor on his return from Algeria. It did surprise and gratify him. So long as the Empire lasted Carpeaux was a favorite at court and favored whenever the services of a sculptor were desired. In 1866 opportunity was afforded Carpeaux to show his skill on a large scale. He was engaged in the decoration of the new *Pavillon de Flore* (Fig. 116) of the Louvre. The designs he offered were opposed by the architect on account of their interfering with the lines of the building. But the objections were disallowed, the designs accepted, the works executed and put in place. That the architecture does not suffer is evident.

Carpeaux's contributions consist of two colossal, independent groups. In the larger, and more conspicuous one over the *fronton* of the Pavilion, France is in the center seated on the back of a huge eagle with outstretched wings. In her right hand she holds aloft a torch while her garments are whirled about her by the

wind. The theme is France bringing light to the world and protecting agriculture and the sciences. Agriculture and the Sciences are represented by two figures stretched out on either side of the feet of France on the curved top of the *fronton*. These figures convey a suggestion of the figures of the Medici Chapel. On the right of France, Science is represented by an elderly man reclining on his garments which are partially pulled over his forehead. His left elbow rests on a pile of books; his left hand is to his brow. His right arm is stretched out. His right hand holds a compass with which he measures a globe standing behind him. Agriculture is represented by a nude man in the prime of life stretched out with his crossed arms on the back of a recumbent ox which turns its large, fine head with its gentle eyes to the front over the man's left hip. Various instruments are scattered about to complete the symbolism.

In this group was Carpeaux's first venture with the female nude. Admiration was excited by the free and graceful pose and by the youthful appearance of the rounded forms.

Carpeaux's second contribution, where space was limited, was the goddess Flora. He represented the goddess nude, crouched on her right knee, her arms outstretched joyously scattering flowers amid a crowd of fat babies, dancing about her. A joyous subject most delightfully carried out. The face of Flora is radiant with modern jollity. There is nothing classic or academic in her features or in her form, exuberant with modern life and vigor. A figure more filled with robust life and radiant beauty does not exist in ancient



Fig. 118.—Carpeaux. Fountain of the Observatory. (Paris)



Fig. 119.—Foyatier. Spartacus. (Tuileries)



Fig. 120.—Foyatier. Jeanne d'Arc. (Orleans)



Fig. 121.—Cavelier. La Mère des Gracques.
(Musée du Luxembourg)

or modern sculpture. If Carpeaux's reputation needed filling this figure filled it.

Then came *La Danse*¹ (Fig. 117) of the new Opera House about which there was diversity of opinion and always will be. In 1865 the new Opera House was so far advanced that Garnier, its architect, could distribute the four sculptural subjects intended to adorn the front entrance. To Carpeaux was assigned Music; to Eugène Guillaume was assigned Dance. When the two artists met and compared subjects it appeared that each preferred the other's. The matter was laid before Garnier who readily consented to a change and Carpeaux soon set about his work. The work was finished, put in place and exhibited to the public in the summer of 1869. In the center is a tall much winged figure beautifully and elegantly modeled, personifying Dance. In his right hand he holds a tambourine: his left is up in the air as if marking the measures of the dance. His hair seems blown about by the rapidity of his motion. At his feet is upset a bouncing sprite with fool's cap and bells. Hand in hand, dancing madly around them are naked women who are filled with the spirit of Bacchanalian revelry. Such a furious intermingling of legs and arms, tossing heads and palpitating bosoms, was never conceived before by modern artist. No wonder good and quiet souls were honestly shocked at the exhibition. No wonder staid academicians decided that the limits of true art had been overstepped. Paris was divided, opposition became furious. One morning it was found that during the night a miscreant had broken a bottle of ink on the principal figure of the

¹ See Appendix, p. 315.

revolving beauties. It was finally decided that the group must be removed, but before the decree could be carried out the Prussian war broke out and art questions were put into the background. In 1872 when the war was over another effort was made to remove the group; but by that time Paris had grown accustomed to it, was tired of the question and refused to listen to any further discussion of the subject.

Carpeaux's third, and remaining great work for the decoration of Paris, is the center of the "Fountain of the Observatory" (Fig. 118). Carpeaux, in a letter, states how the idea of the composition occurred to him. "Galileo put me on the path," he writes, "by saying the earth turns. I have therefore represented the four points of the compass turning as if following the rotations of the earth. Their attitudes follow their polar relations; so that I have a front face, a three quarters, a profile and a back. You will see and I think you will be satisfied." When he came to put the plan into execution, during 1871, he made changes. For the points of the compass he substituted the four parts of the earth: Europe, Asia, Africa and America, represented by nude women. They face away from a common center about which they seem dancing. They bear aloft on their hands and shoulders the celestial sphere outlined with ribs within which is the earth and about which is the zodiac. In the figures there is the same sense of movement that there is in *La Danse* of the Opera House without any suggestion, or appearance of license. Carpeaux also successfully distinguished the parts of the earth by the characteristics of their races. Carpeaux wished the group to be of marble

that the contrast with Frémiet's horses might be stronger. When this was denied he insisted that the four races should be distinguished by differences in the colors of the bronzes. This was also denied.

This was the last of Carpeaux's great works. He was kept busy until the end of his life but had no further opportunity to distinguish himself on a large scale. He executed a statue of "Watteau" and other works for Valenciennes. His busts are among the most lifelike and speaking of French sculpture. Specimens are at the Louvre: busts of "La Princesse Mathilde," of "Alexandre Dumas," of the "Marquise de la Valette" (Mrs. Welles of New York) of "Napoleon III" (taken at Chiselhurst after his death) and others. One of the most famous of his busts is of Garnier, the architect of the Opera House. It stands at the west side of the Opera House.

Carpeaux died in 1875 after two years of suffering from cancer. The end of his life was also embittered by matrimonial troubles. He was married in 1869 to Mlle. la vicomtesse Amélie de Montfort who was twenty-two years his junior. His married happiness was of short duration. Separation and legal actions followed. Three children were born of whom Carpeaux only acknowledged the eldest. During the very last year of his life he received every possible care and devotion from Prince Stirbey son of the Hospodar of Wallachia. Carpeaux was buried in Valenciennes on the 29th of November, 1875, and received a public funeral in which the whole city participated.

PUPILS OF DAVID D'ANGERS

As already stated, among David d'Angers' pupils, Cavelier, Carrier-Belleuse, Bonnassieux, Préault, Millet and Foyatier were conspicuous. Of these but very brief accounts can be given in this hand-book.

DENIS FOYATIER (1793–1863: Med. 2nd cl., 1819; ✕, 1834), was born at Bussière, not very far from the city of Lyons where he received his first artistic training. His famous statue of "Spartacus" (Fig. 119) in the Jardin des Tuileries was exhibited in the Salon of 1827. That he was ever a pupil of David d'Angers is doubtful. His equestrian statue of "Jeanne d'Arc" (Fig. 120) at Orléans was erected in 1855.

ANTOINE AUGUST PRÉAULT (1809–1879: Med. 2nd cl., 1849; ✕, 1870). He was particularly noted for his *médallions* of which two colossal ones, about a foot and a half in diameter, are in the Louvre; one of Dante, the other of Virgil. A sincere and vigorous artist.

JEAN BONNASSIEUX (1810–1892: P. de R., 1836; Med. 2nd cl., 1842; 1st cl., 1844; 2nd cl., 1848; 1st cl., 1855 E. U.; ✕, 1855; I., 1866). Bonnassieux was born at Panissière in the Department of the Loire, not far from the city of Lyons. His father was a cabinet-maker and wished his son to succeed him. When quite young the boy had very poor health and was unable to work or study. To amuse himself he



Fig. 122.—Carrier-Belleuse. Hébé. (Musée du Luxembourg)



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Fig. 123.—Dubois. Florentine Singer. (Musée du Luxembourg)

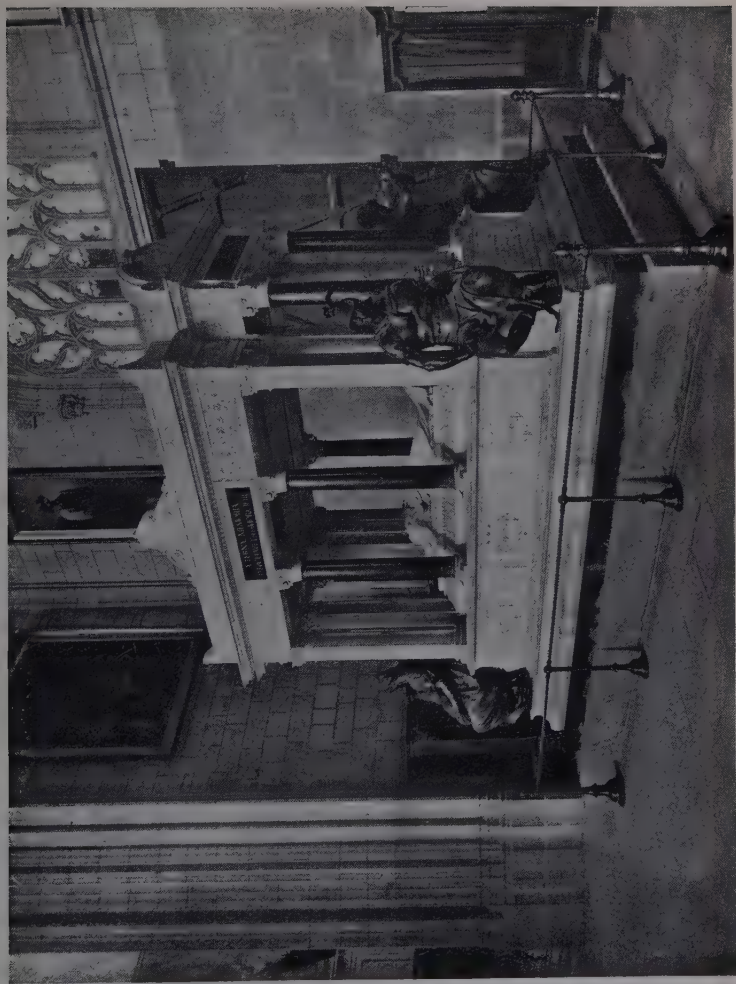


Fig. 124.—Dubois. Tomb of Gen. Lamoricière. (Nantes)

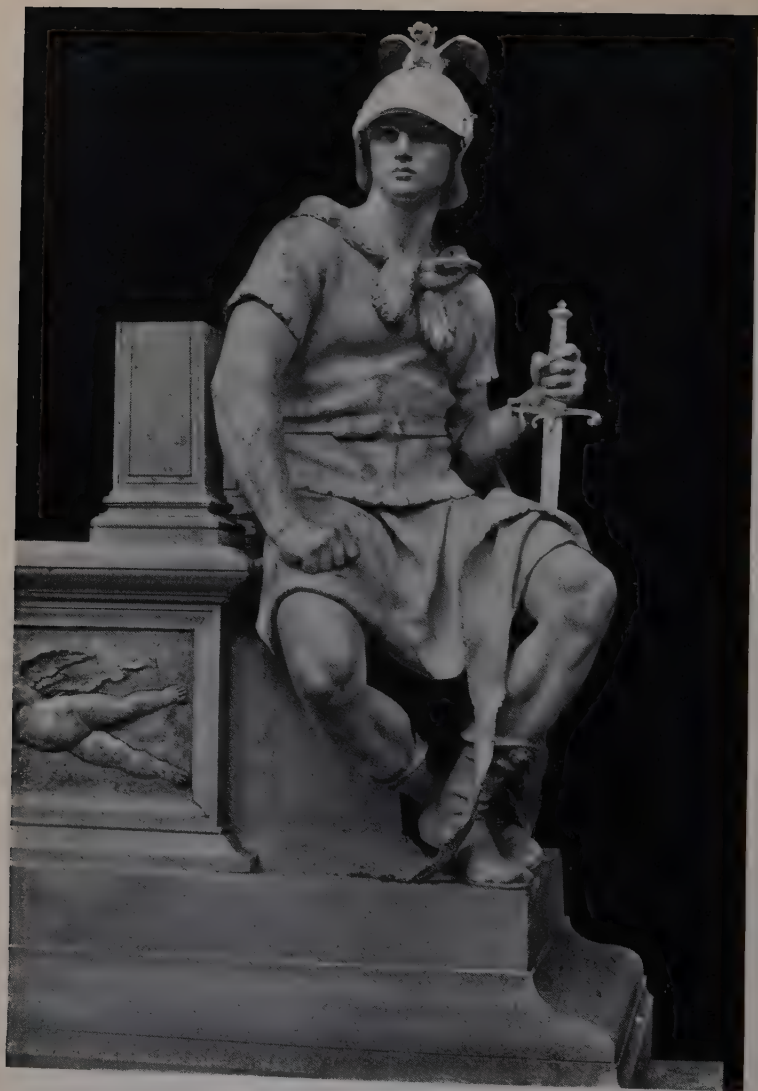


Fig. 125.—Dubois. Military Courage. (Nantes)

began making figures in clay; small figures of scenes from the life of Christ. These were so well done that after a while they attracted the attention of the village *curé*. He persuaded the father that the boy's talent was too fine to be wasted on cabinet work and finally obtained his permission to take the boy to Lyons and apprentice him to a manufacturer of church images who would permit him to avail himself of the instructions given at the Lyons School of Art. To make the story short, he made such progress at Lyons that he secured assistance to take him to Paris, where he continued to progress so rapidly that in 1836 when twenty-six years old, he captured the *Prix de Rome*. From that time on his life was quiet, orderly and successful. He was of gentle disposition, orthodox in his belief, a firm and consistent moralist, kind in his judgment of others. His greatest successes were in religious subjects, in statues of the Virgin, of Saints, and of those who had been true to the Church.

His first success was with his *Amour Fidèle* (Faithful Love), which he executed when in Rome but which was not exhibited until the Salon of 1842, where it brought him a second class medal. Love is represented as a nude young boy, standing, cutting off with a pair of shears which he holds in his right hand, the end of his left wing which he holds in his left hand under his left shoulder. His lovely head is turned down and towards the cutting. Behind him is a seated greyhound. The idea is original and graceful; the treatment is charming; the face and form of the boy are lovely. The statue is now in the Louvre. Next came in 1842 his "David" which procured him a first-class medal.

There is the same gentle and lovely treatment of youthful form. This statue also dates back to his sojourn in Rome.

At the E. U. of 1855 he obtained a first-class medal with his statue of "Meditation" which was most highly praised by the critics of the day. It was purchased by the Emperor, presented by him to Prince Napoleon and destroyed in the burning of the Palais Royal in 1841. A rough and unfinished copy of it was at the Luxembourg.

Bonnassieux is the author of the colossal statue of the "Virgin and Child" at Puy, and of many other far more attractive groups of the same subject in churches of Lyons and of the neighborhood of Lyons. *Nôtre Dame de Grâce* on the exterior of the church of Saint-Nizier at Lyons and *Nôtre Dame de Bon Accueil* for the church of Saint André at Tarare¹ are filled with the Christian spirit of the thirteenth century. So is his *Mater Dolorosa* for the church of the Madeleine, also at Tarare.

Among his many sepulchral monuments the best known are those of *le P. Lacordaire* in the Dominican convent of Flavigny (Côte d'Or), of the *P. Captier* at L'Ecole Albert-le-Grand; and particularly the monument in the choir of *Nôtre Dame*, of "Darboy," Archbishop of Paris who was murdered by the communists in 1871. He represents the archbishop falling against the wall of the Roquette and with his last effort raising his right hand to bless his murderers. The sentiments which inspired Bonnassieux all his life were not those

¹ A town of fifteen thousand inhabitants about twenty-five miles northwest of Lyons.

of his generation. Faith will have to be more lively and sincere to appreciate his labors. The *Groupe des Heures* over the clock of the Bourse of Lyons, and the group over the *Pavillon de Marsan* of the Louvre representing Wisdom attracting Truth and rejecting Error, show his treatment of the nude.

PIERRE JULES CAVELIER (1814-1903?: P. de R., 1842; Med. 3rd cl., 1842; 1st cl., 1849; Med. d'H., 1849; ✕, 1853; Med. 3rd cl., 1855 E. U.; O. ✕, 1861; I., 1865; Prof. à l'Ecole des Beaux Arts). His works are to be recommended for elevation of style, elegance of form and purity of execution. Among his decorative works to be seen at Paris are Fame recompensing the arts on the façade of the gallery of Apollo of the Louvre, and Poetry and History on the Central Pavilion of the same building. His works at the Hôtel de Ville were destroyed during the Commune. At the Luxembourg are *Le Sommeil* and *La Mère des Gracques*, (Fig. 121) which for its dignity and simplicity might be attributed to Guillaume.

AIMÉ MILLET (1819-1891: Med. 1st cl., 1857; ✕, 1859; Med. 1st cl., 1867 E. U.; O. ✕, 1870; Med. 1st cl., 1878 E. U.; gold medal, 1889 E. U.). Millet is one of the many artists who during the Empire and later received every official reward and other marks of popularity, yet who to-day are so forgotten that it is difficult to obtain the facts of their lives and of their activities. The "Apollo" that crowns the Opera House is the only one of Millet's works that still attracts attention.

CARRIER-BELLEUSE (1824–1887: Meds. 3rd cl., 1861 and 1863; Med., 1866; Med. d'H., 1867; ✕, 1867; O. ✕, 1885). His real name was Albert Ernest Carrier de Belleuse. He was born in Anizy-le-Château in the Department Aisne and died at Sèvres near Paris. He made his chief reputation as director of the manufactory at Sèvres where his models for clocks, etc. rival those of Clodion. There is — or was — a statue of “Hébé” (Fig. 122) by him at the Luxembourg. He is the father of Louis Robert Carrier-Belleuse the painter (1848) and of his brother Pierre Carrier-Belleuse (1851) who has distinguished himself by his pastels.

Of the many sculptors who distinguished themselves during the Second Empire and subsequently, some of whom survived into the present century, five not yet mentioned, deserve special notice. They are Paul Dubois, Falguière, Chapu, Dalou and Barrias.

PAUL DUBOIS (1829–1905: Med. 2nd cl., 1863; Med. d'H., 1865; Med. 2nd cl., 1867 E. U.; ✕, 1867; O. ✕, 1874; Med. d'H., 1874; I., 1876; Med. d'H., 1878 E. U.; C. ✕, 1886; G. O. ✕, 1889; G. C. ✕, 1896; in painting, Med. 1st cl., 1876 and 1878 E. U.), was born at Nogent sur Seine (Aube) and died in Paris. His family intended him for the bar. To oblige them he studied law and was admitted, but immediately made use of his acquired liberty to devote himself to sculpture. In 1863 he exhibited a youthful “St. John” for which he obtained a second class medal. In 1865 he exhibited a “Florentine Singer” (Fig. 123) which established his reputation and brought him the M. d'H. The work is at the Luxembourg and shows the wonder-



Fig. 126.—Dubois. Science. (Nantes)



Fig. 127.—Dubois. Charity. (Nantes)



Fig. 128.—Dubois. Faith. (Nantes)



Fig. 129.—Dubois. Jeanne d'Arc. (Rheims and Paris)

ful power of transmitting to marble, chaste and delicate sentiments. In 1876 he exhibited two of the four figures for the tomb of General Lamoricière. The whole work was not exhibited until the Exposition Universelle of 1878. The "Tomb of Gen. Lamoricière" (Fig. 124) at Nantes is regarded as one of the greatest works of modern sculpture and as putting its author on a level with the great artists of antiquity. The tomb itself is evidently modeled on the tomb of the last duke of Brittany by Colombe. Instead of allegorical figures at the corners, Dubois has placed figures of Military Courage (Fig. 125), Science (Fig. 126), Charity (Fig. 127) and Faith (Fig. 128). Military Courage is a seated young soldier of very fine and determined features. He wears a crested medieval helmet curving up in front over his eyes and far over his neck behind. He is clothed in a leather corselet, and in the large skin of some wild beast of which the forelegs are loosely tied about his shoulders. It falls behind him, folding over his knees and reaching to the ground. His right hand is clenched on his right knee with a gesture of determination while his left hand holds upright to his breast a long sword of which the point rests on the ground. The picture is complete of reserved force, quiet determination and ready courage; perhaps suggested by M. Angelo's "Meditation" of the Medici Chapel. Charity and Science are more ordinary. Faith is regarded as quite as worthy of praise as Military Courage though the term Faith does not seem appropriate. She is a seated young woman clothed in a long sleeved, rather tight fitting, gown of common material reaching to the ground and hiding

her feet. She turns half way to the right and lifts her face and clasped hands as if appealing or supplicating. Her hair is braided and caught up in the back of her neck in very simple fashion. The figure is alive with deep and tender emotions. The admirable drapery is treated with consummate skill. If any fault is to be found with the tomb's composition it is that the figures do not seem to be such inherent parts of the tomb as do the figures of Colombe's tomb. They might be taken away and each appreciated by itself. In 1889 he added to his reputation by the production of an equestrian statue of Jeanne d'Arc (Fig. 129). The statue is in many respects like Frémiet's but more delicate and ideal. Besides, the relations between horse and rider are better proportioned and balanced. The original is at Rheims. A replica is in front of the church of St. Augustin in Paris.

Dubois was as much at home with the brush as with the chisel. Without pretending to be a painter he produced portraits of his daughters and of other young girls that are models of grace and beauty and for which he received as high rewards as for his statues. His painter's technique is as subtle as can be. One would say Leonardo must have taught him. In Dubois the artist expressed the man. The beauty and grace of his works were the reflection of his life and of his character. In 1878 he was appointed Director of the Ecole des Beaux Arts as worthy successor to M. Guillaume.

JEAN ALEXANDRE JOSEPH FALGUIÈRE
(1831-1890: P. de Rome, 1859; Meds. 1864, 1867;

Med. 1st cl., 1867 E. U.; Med. d'H., 1868; ✕, 1870; Med. 1st cl., 1878 E. U.; O. ✕, 1878; I., 1882; C. ✕, 1889). - He was born in Toulouse and died in Paris; was appointed Professor à l'Ecole des Beaux Arts as Jouffroy's successor in 1882. (From the French of Gustave Geoffroy "Gazette des Beaux Arts 1900," p. 397.)

The accounts of Falguière's death are infinitely touching and stamp the last moments of the departed artist with resignation, courage and heroism. Before his last sleep he was able to bid good-by to his life, to his art, and to those who were near his heart. He had been to Nîmes to see in place his unfinished statue of Alphonse Daudet. During the voyage he felt the first cold approach of death. On his return to Paris, breathless from the exertion he had made, and on reaching the rue d'Assas, he paused at the door of his studio and would once more enter to see the many uncompleted works it held; but his weakness was too great. It required all his strength to reach his home and to stretch himself on the bed he was never to leave. When his end was approaching and while holding in his feverish hands the hands of his wife he still wished to see his pupils and particularly Paul Dubois, the friend of his youth and his companion during his days at Rome.

The joyous son of Toulouse who lived the pleasures of Paris, who was always light-hearted and gay, who found the utmost pleasure in the inventions of a jolly and sensual art, died with the pride of a stoic. Perhaps such an end goes well with the thoughtless gayety he cherished, with the brave air which sang in his manner, his conversation and his art. It also excites

the supposition that Falguière had deeper and more restless thoughts than could have been suspected. Beneath the joviality of the man who knows but that there existed the grief of the disappointed artist? Perchance there was melancholy in spite of talent, in spite of success, in spite of the long list of honors; the *Prix de Rome* in 1859, the medals of 1864 and 1867, the *médaille d'honneur* of 1868, the *Legion d'honneur* of 1870. Then the Institute, and always increasing orders! After having done homage to the man let us examine his works in their essential points so as to be able to define the various tendencies of the spirit of the artist. Perhaps, the conclusion will be more in accord with his death than with the official and pleasant appearances of his life.

A pupil of Jouffroy (*Prix de Rome*), Falguière had at first a style which led to nature through the antique. This style is perfectly represented at the Luxembourg by the bronze of "The Victor of the Cock Fight" (Fig. 130) and the marble, "Tarcissius, Christian Martyr" (Fig. 131). These works have a great charm. They must have remained in the preoccupation of the artist not as complete realizations, definite and full accomplishments, but as points of departure, as indications of a logical development. They indicate the teaching of a school but at the same time they are animated by that sense of liberty which only comes from direct contact with nature. "The Victor of the Cock Fight" is nearer to ancient sculpture than to imitations of ancient sculpture. He rushes along joyously waving his left hand in the air while holding close to him with the other hand the victorious bird. His head is turned



Fig. 130.—Falguière. The Victor of the Cock Fight.
(Musée du Luxembourg)



Fig. 131.—Falconière. Tarcissus. Christian Martyr.



Fig. 132.—Falguière. Pierre Corneille. (Théâtre Français)



Fig. 133.—Falguière. Saint Vincent de Paul. (Panthéon)

in a jolly and harmonious movement while all his adolescent body is covered with the fine grace of the first flower of youth. It has parentage with the Neapolitan fishermen of Rude and Carpeaux; the one with a turtle, the other with a shell, while these in turn resemble the Greek statue of the boy pulling a thorn from his foot. But Falguière's little runner resembles something still finer. By the expression of singular joy in the face, by the happy and slightly cruel unconsciousness of the smile, "The Victor of the Cock Fight" is an Eros making his début by reviving pagan grace in its most lively and acute expression.

The "Tarcissius, Christian Martyr," is of the same talent, but of a very different expression. From its head to its feet the stoned little body of the dying child is of a humble, weak and morbid character. The sickly body and members make the head appear abnormally large. All the little life that is passing away was paltry, badly balanced, but exalted and made beautiful by the ardor of belief and the desire of sacrifice. In contrast to the agile youth, to the existence freely budding, to the subtle force and to the expanding joy of the victorious boy, this other boy in his death shows an artist already expert in seizing the shades of sentiment and of conducting them to their complete realization by the practice of the finest of arts.

Falguière continued to show the same reliability in the execution of single figures. He understood what he had to say, expressed himself with clearness, showed by the result the possession of an intelligence open to the significations of form and a reflection which had mastered its subject. The *Pierre Corneille* (Fig. 132) of

the Théâtre-Français and particularly the *Saint Vincent de Paul* (Fig. 133) of the Panthéon are of the same firm style as his earlier works with a new fullness added. The author, seated and writing, seems as if decked with a preparation of Cornelian poetry. The sculptor has made of him an official and theatrical interpretation, influenced, as he must have been by the place and the surroundings of the statue's destination. The priest, on the other hand, is of a very sober humanity, of a truth very finely perceptible; which, however, does not prevent the complexity of the expression. Vincent de Paul, as is well known, was not simply a charitable man, passing his days and nights in picking up abandoned children from the streets. This is the legend; the signification of his rôle would have it so, and Falguière has been careful to preserve this ideal representation of his subject. De Paul faces us clothed in his cloak with two little naked beings asleep in his large hands which seem filled with maternal sweetness. This active goodness was doubled with faculties for organizing and governing. He was founder of brotherhoods of charity, head of missions, reformer of the habits of the clergy and of abbeys, preceptor of princely families, royal almoner of the French galleys, creator of the institution of the Sisters of Charity and of the Salpêtrière hospital and determined adversary of Jansenism. Vincent de Paul was a politician of the militant church and Falguière, passing from the hands to the face has caused to appear on the physiognomy of goodness the very sharp and wide-awake shrewdness which belonged there. The exercise of charity by a man of this stamp does not necessarily create round features,

simple eyes, or a sentimentality that is perpetually affected. This hero of charity showed himself to be shrewd and on the alert and the artist who showed him after this fashion executed a work of psychology and of history.

The same gift of understanding history was exercised by Falguière when, during the days of his great success he was called on to satisfy the demands of cities who desired remembrances of their heroisms, their misfortunes; of the great men who had gone forth from their walls. With a lively happiness of expression he made real statues of Lamartine, Gambetta, La Rochejacquelein by occasionally something striking in the drapery, or odd in the attitude showing the diversity of talent, or slight uncertainty of thought resulting from too great facility of workmanship. The essential was that Lamartine had his significance as a poet; Gambetta, his attraction as a man of action, as an orator, as a leader of crowds; La Rochejacquelein, his character as a clever captain of the Chouannerie. Look into your memory, you will find these particular qualities, these proofs of penetration. If you would represent Falguière accurately to yourself don't forget that he is a representative of a happy region of our France, of the city of Toulouse; rosy and golden, the city of poets, singers and orators, where the sun fairy, self-intoxicated, has endowed her children with gifts of improvisation and of illusioned and exegetic realization. Those thus endowed love immediate realization, are irritated by obstacles, are easily discouraged and may hurt their first sketches by wishing to finish them without the delays of study and patience. Falguière, though

having submitted to Roman discipline which might have dammed the source of his inspiration and dried up the sap of his talent, revived the quick gifts of his race when face to face with the many labors of his Parisian renown. The days of the opening of the Salons were his days of triumph. But it cannot be doubted that he was the victim of the work forced upon him by his brilliant situation. He finished off the majority of his works not by obstinately persevering in penetrating the difficult secrets of nature but by a theatrical arrangement and with the carelessness of an acquired manner. The movements of life and the richness of expression which at first he affirmed, weakened when he was engaged in his most important undertakings and failed completely in circumstances which cannot be ignored.

Do you remember in the *Tableaux de Siège* of Théophile Gauthier a description of a snow statue of *Résistance* on one of the ramparts of Paris during the murderous winter of 1870?¹ This enormous figure which soon disappeared, melting away in mud and water, seems emblematic of the enterprises in which the fine sculptor of the *Vainqueur au Combat de Coqs* and the *Tarcissius* tried to increase his reputation.

You remember that about 1882 Paris had a curious experience. An effort was made to change the perspective and the character of one of the fine views of the town by placing on top of the Arc de l'Etoile the project of a large mass of sculpture. For weeks, for months, huge carcasses of laths stuffed with rags and plaster were offered to the contemplation of criticism.

¹ Executed by Falguière when a member of the Garde Nationale. There is an etching by Bracquemond.



Fig. 134.—Chapu. Jeanne d'Arc. (Musée du Luxembourg)



Fig. 135.—Dalou. Triumph of the Republic. (Detail.)



Fig. 136.—Dalou. Triumph of the Republic. (Paris)



Fig. 137.—Dalou. Monument to Delacroix.

Judgment was asked: it was not favorable. It was not difficult to foresee that the monument could not support a four-horse chariot driven by an image of the Republic; that such a modern idea could not surmount a structure that already had a past that could be dated as could the past of Nôtre Dame or Versailles. It fatigued the eyes and the spirit to attempt to understand the movement and the significance of the various personages. From a distance nothing could be distinguished but a confused object placed in the center of the top on the arch like a clock on a mantel-piece. At each step of approach the view of the whole decreased, disappeared. But details appeared; heads of horses, arms of women profiled against the sky. Then these visions disappeared as if buried. Soon nothing was seen but the hoofs of horses beating the air. Then even these disappeared. Nothing was left. You could walk all about the arch with your face in the air looking up into the sky, with your neck twisted, without a sign that on top rolled a chariot, steeds galloping and a gigantic *République* gloriously posing and driving. The effect was still worse if approached from the Avenue de la Grande Armée. A monument which should have two fronts cannot be tolerated if it have a front and a rear. What therefore would become of this one, of which the west side was already degraded by inferior bas-reliefs; should the effect of having a back be still further emphasized by being surmounted by rumps of animals and busts of personages forming puzzles in stone and destroying the sacred outline of the *arche triomphale*?

This experience will probably be the last. The fail-

ure of the attempt, in spite of Falguière's renown, has conclusively shown how vain it is to desire to finish a work which a former generation has left unfinished. Whatever is invented, or is done, however ingenious may be the motive, however learned may be the decoration, it is a fault historically and artistically to put your signature to a page you have not written. Everything added runs the risk of being an excrescence. Rude's group may be said to be an addition. But the example has only the value of an exception. If Rude could show forth his sculptural genius without affecting the value of the architecture of the monument, his effort and his success only make more conspicuous the failures of Cortot and Etex; to which must be added the failure of Falguière. Attention may be called to the cruelty of the apotheosis, (of Cortot) the hard partiality of the work of art, exalting the chief and his captains and crushing beneath its weight the nameless crowd condemned by the Cæsar to death and oblivion. The idea was just and generous to desire a reparation for these unknown dead. It was ardently desired that the remembrance could be revived of the obscure armies fallen on the battle-fields of Europe. But it was forgotten that reparation had been made; that justice had had its day. When the government of Louis Philippe confided to Rude the task of evoking the departure of the volunteers and when the sculptor opened in stone the furious mouth of the country roaring out the Marseillaise, the soldiers of the Revolution were avenged. A protestation and an arrest had been written across the apology of the other (Cortot). The victor of Cortot could have been left face to face with

the *Euménides* of Rude and it should have been decided to leave the monument as it was, as a grand dead thing carrying all its unalterable signification.

Could Falguière's group, with its dimensions undetermined, have been placed elsewhere? Could his "Republic" have come down from the Arc de l'Etoile and have mingled with the crowds of a suburb? All that is known is that an error was committed and that the group was totally abandoned.

There was another mistake, committed at the Panthéon. One look behind the curtain which hides at the end of the temple the contest of the *Progrès terrassant l'Erreur* is enough to show the disproportion and emptiness of the figures and their accessories. A snow monument bound to disappear. And finally, not to open a dispute which will remain celebrated, the statue of Balzac, ordered of the artist by the Société des Gens de Lettres to replace Rodin's Balzac, is it not by unanimous opinion a hasty and empty work? Another snow image! Draw a veil, as has been done at the Panthéon, on these still-born works. It is evident that, on these occasions, Falguière was irritated by the slowness of work, confounded enormity of proportions with the true greatness which lies in the strength of the model, and found himself at the end of his force after the first effort had exhausted his knowledge and skill. Examine all the grand works with which he was charged, you will find inequality, differences; both the excellencies and the faults which he had in common. He had a lively sculptural imagination, a taste generally fine and he knew how to create in his art. "The morrow of our defeats," he created a type for patriotic

monuments with his group at Geneva of "Switzerland" welcoming the French army, showing Switzerland lifting up a falling young soldier. Here there is no excessive pantomime, no display of gesture or expression. On the other hand he is drawn away by decorative conventionalism in his statue of "Admiral Courbet" at Abbeville. As a sculptor of busts, if he has not the fine nervousness of Carpeaux, or the singular depth of live expression of Rodin, he is nevertheless a very intelligent and wise portraitist, as can be easily verified by the bust of the "Baroness Daumesnil" at the Luxembourg. In painting, for he handled brushes and palettes, he has shown in an art, not his own, that he had a correct feeling for lights and shades. His *Lutteurs*; his "Cain and Abel," his *Vains* are colored sculpture.

All this he accomplished; much more he started. He worked with strength. His orders for statues and groups he carried out to the finish. He left behind him statues, still unseen, of "Pasteur," "Bizet," of "Ambroise Thomas." When he felt old age approaching, when quite near sixty he was seized with a sincere inspiration of a new sculpture. Tired of official programmes, attracted by ever-living nature, troubled perhaps by the example of Rodin who is perpetually discovering new forms, movements and expressions in the inexhaustible productions of life, he produced in a few years statues of women which gave him a recommencement of reputation: *Diane*, *Nymphe chasseresse*, *Bacchantes*, *Femme au paon*, almost always the same strong, solid body under different names; a sculpture of the nude at the same time firm and quivering, showing



Fig. 138.—Dalou. Statue of the Republic. (Paris)



Fig. 139.—Barrias. Jeune fille de Mégare.
(Musée du Luxembourg)



Fig. 140.—Barrias. First Funeral. (Hôtel de Ville, Paris)



Fig. 141.—Barrias. Victor Hugo. (Paris)

at times a lovely rhythm of the body, more frequently the texture of the flesh and the folds of the skin. He showed himself with undeniable force a poet of the undressed, a Parisian Praxiteles; very free, even lax, the day he dared to present *La Danseuse* which became a subject of scandal. It was truly a composite bit of degeneracy with its Spanish *danse du ventre*, its Javanese gestures; its symbolical arrangement of the hair and its accidental or intentional resemblance to Cléo de Mérode. It was even far away from the little *Diane*, boldly stripped, but discharging her arrow with so bold and scornful a look from beneath her lowering eyelids.¹

This brief review of Falguière's activity, this attempt to characterize some of his works, and of his principal attempts may suffice to suggest that this happy man was tormented; that this easy and glorious producer was disturbed; that this acclaimed artist, as he advanced in life and mastered his art, became more and more conscious of the combat raging within him. Those who are truly disfranchised from every convention, and those who yield themselves to the genius of nature with all their intelligence and all their sensibility, are rare. The light-hearted *Vainqueur au Combat de Coqs*; the little *Martyr*, so frail; the good and clever *St. Vincent de Paul*; and *Diane*, carnal and proud — I may forget or be mistaken in some — are about his tomb. May Falguière, reassured and confident at the last minute have seen them thus assembled, after the long look he gave his studio on the eve of his death.

¹ Dates of the nudes, *Diane* (plâtre, 1882, marbre, 1887); *Nymphé chasserresse* (pl. 1884, bronze, 1885, m. 1888); *Femme au paon* (m. 1890); *Danseuse* (m. 1896).

HENRI MICHEL ANTOINE CHAPU (1833-1891: P. de R., 1855; M., 3rd cl., 1863 (*Mercurus inventant le Caducée*); M., 1865; ✠, 1867; *Jeanne d'Arc*, Salon de 1870; I., 1880; O. ✠, 1872). Chapu was born at the little village of le Mée not far from Melun a little to the southeast of Paris. His parents were farm laborers and so poor that the care of the son was entrusted to an uncle named Lecocq with whom he lived until he was ten. When Chapu was about twelve his father obtained the comfortable position of concierge with the Marquis of Vogué whose hotel was at No. 92 rue de Lille, Paris. Chapu was destined to be an upholsterer and was sent to the school of decorative art in the rue de l'Ecole de Médecine to obtain the necessary instruction in drawing. Here he made such wonderful progress in drawing, designing and modeling that an artistic career was decided for him. He obtained a *prix* which opened to him the Ecole des Beaux Arts. He chose sculpture and entered Pradier's studio. In 1852 Pradier died and Chapu became one of Duret's pupils. In 1855 he captured the *Prix de Rome*. During the five years he passed at Rome he devoted himself to serious study. His *renvois* were not remarkable, but showed refinement and grace and indicated careful study. He was of a very amiable and gentle disposition and made many friends. He returned to Paris in 1861 and at first found modest employment as an architectural decorator. In 1863 he was awarded a third class medal for his "Mercury Inventing the Caduceus," his last *renvoi* from Rome. This was the beginning of official recognition. The work was purchased by the state and is now in the Luxembourg.

To the ordinary observer the action seems strained and exaggerated, if ingenious, and the composition forced.

In 1865 and 1866 he received medals. In the second instance the award came from a *Clytie* in which are evident those peculiar charms which soon made Chapu one of the master sculptors of the day. Chapu's *Clytie* is in the Museum of Dijon. Chapu's first great triumph, and perhaps the greatest triumph of his career, was made with his *Jeanne d'Arc* (Fig. 134) which was exhibited at the Salon of 1870. As the Prussian war broke out in the summer of 1870, works of art of the year were not well known and appreciated until the war was over.

Fidière thus writes of it:

"For Chapu, the son of peasants, *la Pucelle* is first and foremost a peasant, the glorious incarnation of virtue in the humble. She is particularly the patroness of those thousands of anonymous heroes who shed their blood on the field of battle, those obscure martyrs who have made, and will continue to make, the glory of their country. She is beautiful of course, she cannot be conceived otherwise; but of a particular beauty; not too gracious, for that would enfeeble character; not too masculine, for that would hurt the idea that must be held, of a supernatural force. At the time Chapu dreamed of his statue scientific materialism had not yet hurt with its sad hypotheses the pure figure of the virgin of Vaucouleurs. Chapu therefore easily avoided the quicksands into which other artists have fallen. He knew how to cause Jeanne's every feature to vibrate with the mystic ardor which animated her, without showing on her face the consuming signs of nervous excita-

bility. She is seated, her limbs drawn up under her body, her hands joined in an expression of ardent prayer. She is still the humble shepherdess of a little village of Lorraine, but in the admirable expression of her melting looks you can see the ecstasy which takes her far away from the world of reality; the radiant vision which shows her her future destinies, the combats, the glory, the martyrdom."

Of the many artistic conceptions of Jeanne d'Arc no one is more simple, more earnest, more in accord with the little that is known of her.

The other work which distinguished Chapu above his confrères is the figure of "Youth" which he executed for the monument of Regnault in the Ecole des Beaux Arts. Regnault was killed during the siege of Paris on the 19th of January, 1871. Chapu's figure was exhibited at the Salon of 1875 and was rewarded with the *Médaille d'honneur*. The monument which stands in the cour du Murier was inaugurated on the 11th of August, 1876. The following description of the monument is from Fidière:

"The monument in white marble soberly decorated with polychrome ornaments, consists of two Ionic columns supporting a triangular pediment. On the columns are inscribed the names of Regnault's companions who like himself were victims of the war. An imitation drapery, sown with golden lotuses, masques the entrance to the temple, in front of which are two seats which seem to invite those passing to pause and meditate upon the virtues of those who died for their country. In the pediment the word '*Patrie*' resumes and shines forth the meaning of the monument. The very



Fig. 142.—Barrias. Victor Hugo. (Paris)



Fig. 143.—Barrias. Fame. (Paris)



Fig. 144.—Barrias. Nature Disclosing Herself.
(Musée du Luxembourg)



Fig. 145.—Barrias. Mozart. (Musée du Luxembourg)

top is crowned with a flame symbolizing the resurrection and the life to come. Between the two columns and within the appropriate decoration is a tombstone which serves as a pedestal for a bronze bust of Regnault whose energetic features express noble and supreme indignation. In front of the stone, and hardly detached from it, the gracious figure of a young girl, in a movement of supreme grace, lifts towards the image of the painter a golden branch, the sign of glory and the palm of martyrdom. What does this virgin represent who is both seductive and chaste? Is it glory? No! Glory is a more haughty divinity and has not so youthful a charm. Is it immortality? Again no. To celebrate the apotheosis of these young men the artist did not think it necessary to evoke solemn abstractions. It is youth, eternal and radiant youth that he has chosen, youth which holds the germs of all hopes, beauties and joys. For his figure Chapu has chosen that fugitive and charming hour when beauty begins to expand. The first budding of girlhood has passed; but youth in full flower is still present. The body is turned towards the bust of the painter, the figure is seen from behind; but in the effort she is making the body is so turned that the fine and lovely head is seen almost in profile. The hair caught up at the back of the head exposes in all their splendor the elegant pose of the neck, the harmonious line of the shoulders, the savory modeling of the bust and the arms. Never did marble better lend itself to render the most delicate palpitations of flesh, the undulating flexibility of a young body. As a critic has put it, 'There exudes from this work that perfume so difficult to describe and yet so

particular, so frank, only met in irreproachable works of art, no matter to what period they belong. It is not a piece of exceptional beauty that attracts regards. It is not one supreme quality which excites a cry of admiration. On the contrary it presents a perfect and harmonious combination before which you experience a species of rest, a calm satisfaction, full, and more and more profound. It is certainly a delicious thing to feel an emotion penetrating you slowly and surely without noise or violence. The originality of the work appears in that, without lowering itself, without losing any of its dignity, or of respect for classic art from which it springs, it is of our time and offers the ideal of our sculpture, which we can understand and enjoy.' The drapery is classic; the young girl is of to-day. She uses classic drapery for the part she has to play."

Chapu executed a number of works in which grandeur and dignity rather than grace and beauty are the elements. The monument to Berryer in the Palais de Justice is accessible and an admirable specimen of this style of composition. The orator stands full to the front. His lawyer's robe wide open shows the tightly buttoned dress-coat in which he always appeared. His head is slightly thrown back and his large right hand is spread out over his left breast. Attitude and expression are not without a shade of pomposity. At the sides of the pedestal on which the statue stands are two seated allegorical statues in classic drapery. They are admirably correct; cold, and in no way to be distinguished from the vast multitude of allegorical figures executed for ornamental purposes. The figure to the left of the spectator is called Fidelity. She sits to the

left and faces the front. Her left arm, shoulder, breast and back are nude. Her garment is drawn up over the back of her head. Her eyes are partially shut. Her expression is disdainful; or, may be, she is listening to Berryer's eloquence. Between her knees and her clasped hands is a large shield on which is a fleur-de-llys indicating Berryer's adhesion to the Bourbon dynasty. The other figure is called Eloquence and is in about the same attitude. Her right hand, holding a pen, rests on a scroll lying on her left knee. Her head is turned up towards the orator as if catching his words and her left hand is raised to carry out the idea of attention. She is supposed to be inscribing his words. The term Eloquence does not seem appropriate. The whole monument is very impressive. The slight exaggeration of the principal figure is counterbalanced by the calm dignity of the allegorical figures. The location of the monument adds to its impressiveness. Other works of similar character if not of equal importance, are the monument to "Le Verrier" at the Paris Observatory; the monument to "Mgr. Dupanloup" in the cathedral of Orleans, to "Mgr. Tournier" at Nantes and to "M. Schneider" at Creusot. His funereal figures are of high order. At Père-Lachaise are *La Pensée* on the tomb of the Comtesse d'Agoult and *L'Immortalité* on the tomb of Jean Raynaud. At Dreux his funereal statue of *Madame la duchesse d'Orléans* is of the highest order. In Paris should be observed his statues of the four seasons on the Magasin du Printemps. His *Cantata* on the façade of the Opera House would attract attention were it not overshadowed by Carpeaux's *La Danse*. Of his many excellent busts

perhaps the best are those of *Bonnat*, *L'abbé Bruyère* at the Eglise Saint Martin, Paris; *Lebrun*, at the Palais de l'Institut and *Alexandre Dumas* at the Comédie Française. His medals and medallions were equally successful. To the end of his life he received more orders than he could fill and left many unfinished works which his confrères were proud to finish.

JULES DALOU (1838–1902: Med., 1870; Med. d'H., 1883; ✠, 1883; O. ✠, 1889; Grand Prix, 1889 E. U.; C. ✠, 1889,—one of the founders of the Soc. Nat. des Beaux Arts, 1889), was born and died in Paris. After the Commune in 1871 with which he was in some way related, he fled to London where he remained several years in exile. His great work is the group of the "Triumph of the Republic" (Figs. 135 and 136) of the Place de la Nation in Paris, executed in 1899. The work is a very singular, if a very impressive, composition. On a chariot drawn by lions is a high and composite structure, decorated with huge plant leaves and architectural volutes. From the top of it protrudes a large ball on which stands a colossal figure of the Republic. She wears the Phrygian cap; is classically robed with her right breast exposed, is bare-footed, rests her left hand on a bundle of fasces and extends the right as if in blessing, or—it has been profanely suggested—to keep her balance. Leaning, if not exactly seated, on the lions is a male figure, nude with the exception of a bit of drapery gathered about and flowing from the left shoulder. He holds a torch out in front of him over the lions' heads while looking back and up towards the

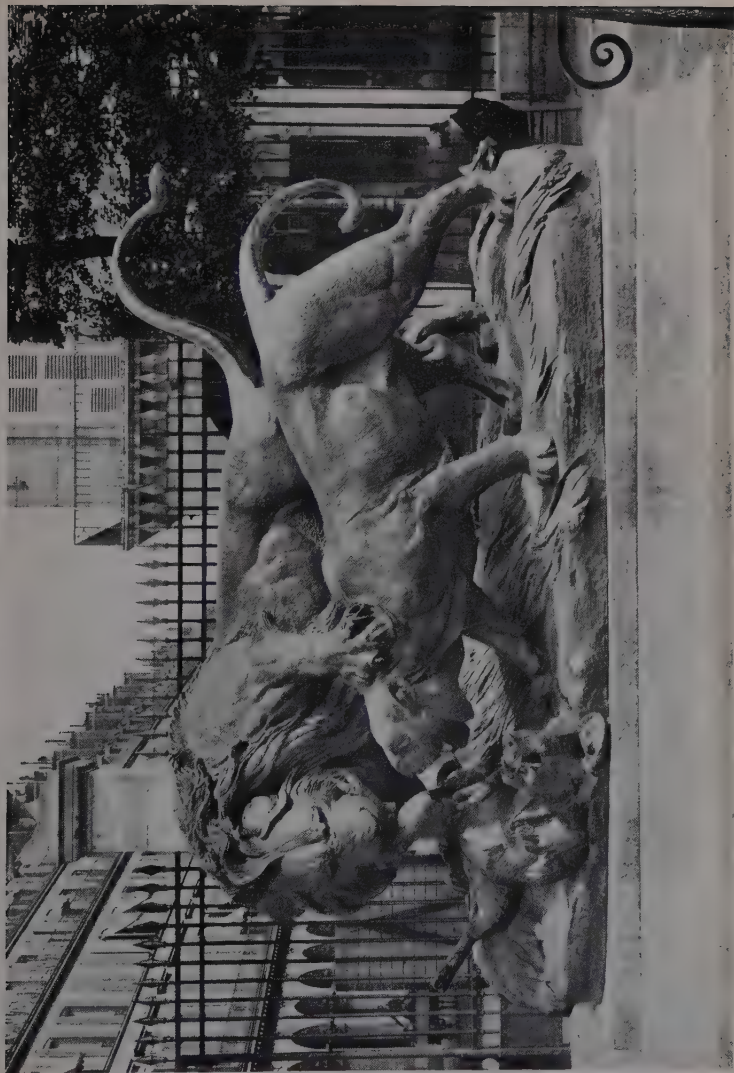


Fig. 146.—Cain. Lion and Lioness. (Garden of the Tuileries)





Fig. 148.—Moreau. Pierre Joigneaux. (Beaune)

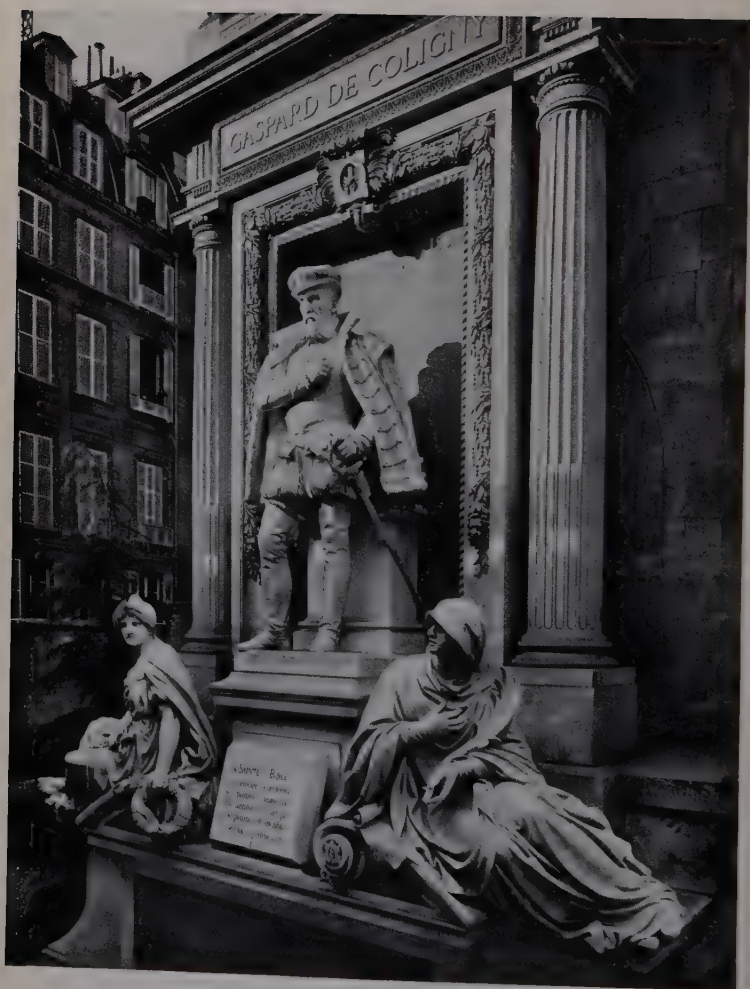


Fig. 149.—Crauk. Coligny. (Paris)

figure of the Republic. On the right of the chariot is a figure representing Labor. A blacksmith, nude to the waist and with a leather apron about his loins, holds a hammer over his right shoulder while apparently steadying the chariot with his left. His gaze is directed outward. A little cupid in front of him holds something in his arms which is not very clear. On the other side of the chariot is an opulent figure with massive skirts which seem to hinder her movements, representing Justice. She is bent over and is pushing the chariot with her right hand. Her left hand holds the scepter of Justice and her trailing skirts. As has been observed by a critic she looks as if she came out of a picture by Veronese. She, too, is preceded by a *cupidon* who carries the scales of Justice. Back of the chariot walks a nude female figure representing Fecundity. She extends her hand backward and is supposed to be scattering flowers. The figure of the Republic is grand, simple, imposing; a magnificent ideal. The arms of the Genius and of Fecundity, stretched out fore and aft, interfere with the simple gesture of the principal figure. Justice is encumbered by her skirts and Fecundity should be draped. The group impresses by its size, its picturesque and its oddity.

A far superior work of art is his bas-relief of 1883 at the Chamber of Deputies. The scene is the moment when Mirabeau, speaking for the Assembly, defies the orders of the king. He stands facing De Brézé the king's representative, in front of a table behind which are seated, or standing, the leaders of the three orders. Back of Mirabeau are massed in groups, standing and

seated, the representatives. In the extreme left a nonchalant attendant is carrying away a bench as if the session were over. In the background are steps leading up to the vacant throne. The scene is intensely impressive and managed with consummate skill. The different planes and the perspective are wonderfully rendered. It would be difficult to find in the whole range of modern sculpture a more excellent bas-relief. This work alone stamps Dalou as an artist of the highest genius. His "Monument to Delacroix" (Fig. 137) in the garden of the Luxembourg is one of the earliest of its kind; that is where the subject is represented by a bust only, while allegorical or historical figures, grouped about it, carry out the artist's conception. The style has proved very popular in France. Many examples are to be seen in Paris. In Dalou's work, Time, winged and flying, bears Fame in his arms who is offering a palm, while Apollo, seated at the base of the pedestal, claps his hands in approval. A strange conception carried out boldly, but without grace or beauty.

By Dalou are the bas-reliefs on the pedestal of the "Statue of the Republic" (Fig. 138) in the Place de la République formerly Place du Château d'Eau, at the end of the Boulevard St. Martin. Also the monument to Alphand in the Bois de Boulogne. At the time of his death he was engaged on a monument to Gambetta for the city of Bordeaux. He will be known and judged by *Le triomphe de la République*.

LOUIS ERNEST BARRIAS (1841-1905: P. de Rome, 1865; M. d'H., 1878; ✕, 1878; O. ✕, 1881;

I., 1884; M., 1870; M. 1st cl., 1872). Barrias was the son of Felix Barrias, a painter, and was born and brought up in an artistic atmosphere. He was intended to be a painter and was placed in the studio of Léon Cogniet. His preference for sculpture was soon shown. His first instruction in sculpture was from Cavalier who fitted him for the Ecole des Beaux Arts where in 1858 he became the pupil of Jouffroy; in 1865 he captured the *Prix de Rome*. In 1868 he sent from Rome a statue which established his reputation. It is called *Jeune fille de Mégare* (Fig. 139). It represents a young girl spinning. She is seated on the ground, her legs crossed in front of her. She is nude to the waist. Her left hand holds the distaff high above her head. Her right hand holds the spindle and rests on her right knee. Her head and face are charming. The attitude is graceful; the drapery admirably managed. The work is the work of a master. It is now in the Luxembourg. At the Salon of 1872, the first Salon after the war, appeared his "Spartacus" which created a furor, as it appeared to represent in a measure French sentiment of the day. The youthful Spartacus, standing almost, as it were, within the embrace of the body of his crucified father, vowing vengeance, seemed typical of the attitude of the French people towards their conquerors. The tragic grouping of the colossal slave hanging from his cross whose heavy corpse seems ready to crush the young man, companion of his miseries, who stands stiffly on his legs, grasps the pendant hand of the martyr and vows vengeance, did not at the time seem exaggerated. The work was rewarded by a first class

medal and made Barrias one of the most popular of French sculptors. Barrias' next work to attract general attention did not appear until 1878. It is called the "First Funeral" (Fig. 140) and brought him the *Médaille d'honneur*. Though the reference may be to our first parents the teaching of the group is more generic. It is a man and a woman whose son has been killed. The father, bearing the beautiful inert body stiffens his muscles so as not to let fall the dear load and contracts his features so as not to give expression to his grief. Pressing his lips so as not to cry out, and his eyelids so as not to weep, he cannot take his eyes from the dead one's eyes. And the mother, leaning against her husband, weak, tottering, with her tender and gentle hands lifts the head of her first born to give him the farewell kiss. No outburst of sobs, no violent gestures, no facial distortions. But sad silence; the poignant tranquillity of profound grief. The simplicity of the composition and the restrained action are equally remarkable.

Barrias' most conspicuous work is the enormous monument to "Victor Hugo" (Figs. 141 and 142) in the Place Victor Hugo, erected in 1902 the centenary of his birth. The poet in an attitude of meditation is seated on top of a towering rock surrounded by waves about which standing, seated, and flying are three allegorical figures his works recall. Directly back of his seat is "Fame" (Fig. 143) with outstretched arms, wings and legs, blowing a long trumpet. There is lack of harmony between these figures and the figure of the poet. Below these allegories is a severely classic pedestal with four bas-reliefs, two by

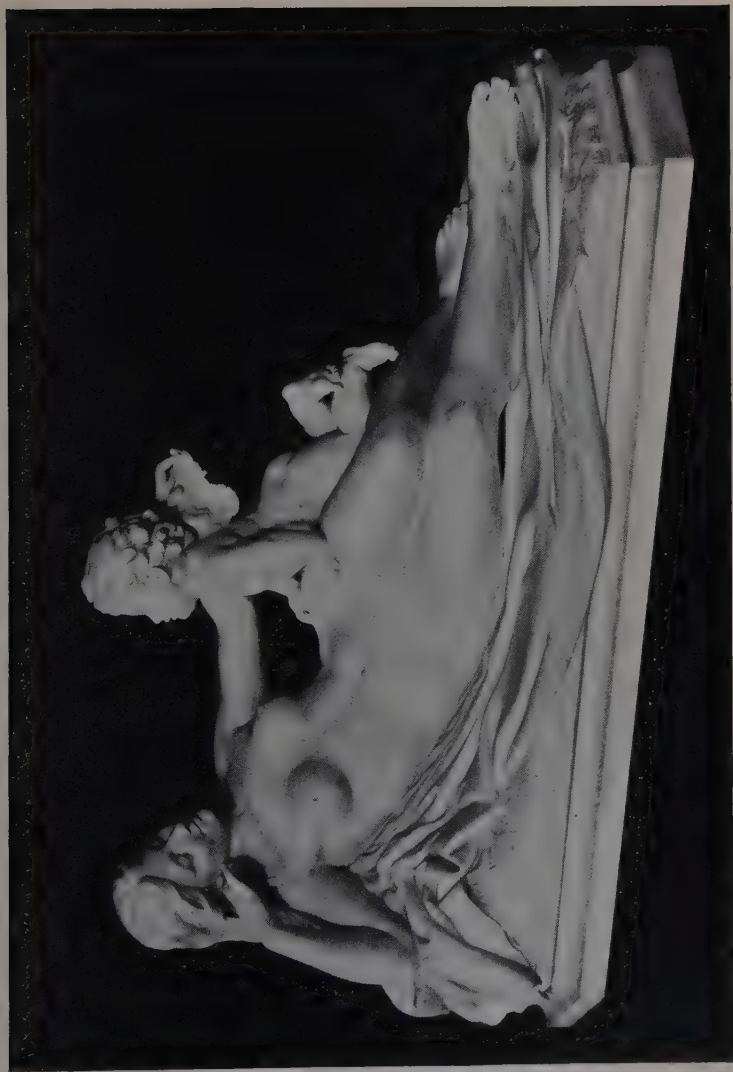


Fig. 150.—Crauk. La Jeunesse et l'Amour. (Paris)

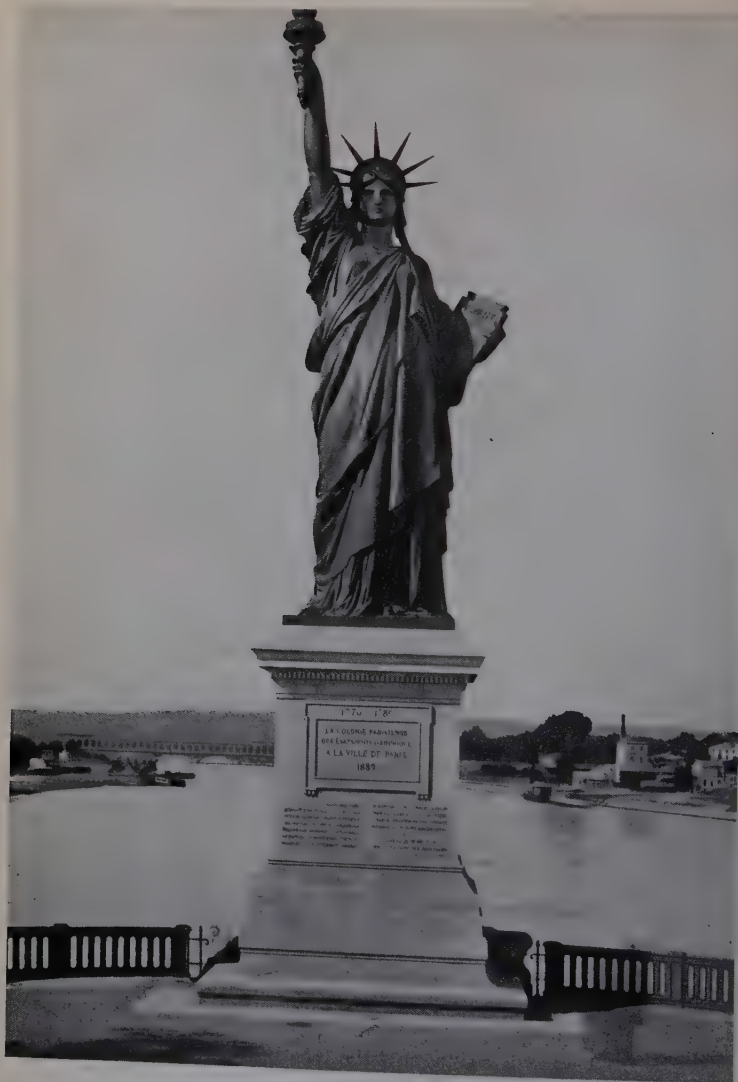


Fig. 151.—Bartholdi. Progress. (New York Harbor)



Fig. 152.—Aubé. Democracy. (Paris)



Fig. 153.—Aubé. Gambetta. (Paris)

Barrias, two by André Allar, of scenes from his life. The whole composition reminds one of the fantastic disorderly and inharmonious monuments of German capitals.

Barrias, while not to be ranked with the greatest of French sculptors, produced many interesting and charming works. In the Luxembourg are "Nature Disclosing Herself" (Fig. 144), in polychrome marble with the exception of face, arms and bust; and "Mozart" (Fig. 145) as a child tuning his violin, a charming composition. At the Saint Germain des Prés is his fine statue of "Bernard Palissy." At Courbevoie, *La Défense de Paris* exhibited in 1880. France a majestic figure with the mural crown on her head stands erect in front of a cannon. In her right hand a drawn sword; in her left, a standard. At her feet has fallen a wounded soldier who still has strength to hold and load his gun.

A somewhat similar group was made for St. Quentin in 1882. His Jeanne d'Arc at Rouen is no more satisfactory than the many other attempts to idealize the maid of Domrémy. He represents her as a sturdy maiden standing in armor with a bare head and in a singular attitude. French sculptors seem to think it part of their life's work to produce some kind of a representation of the sainted heroine.

Of his numerous funereal monuments no one is more pathetic than the extended statue of the "Duchesse d'Alençon" who was killed in the burning of the Bazar de la Charité. It was made in 1904 for the crypt of the Basilica of Dreux. All of his busts, of which over fifty have been catalogued, are excellent likenesses and of

admirable execution. He made numbers of small works for manufacturers of bronzes, in which he was especially happy with children. He had such ability, such abundance and variety of ideas, and did so well everything he undertook, that it may only have been accident that prevented the accomplishment of some one grand work that would have put him in the same rank with Carpeaux, Frémiet and other true sons of genius.

Of other sculptors who were in the maturity of their powers before the termination of the Second Empire a few more must be mentioned. For convenience they will be mentioned in the order of their birth.

PIERRE CHARLES SIMART (1806-1857: P. de R., 1833; Med. 1st cl., 1840; ✕, 1846; I., 1852), was born in Troyes. He early developed such talent that he was sent to Paris by his native city. In Paris he studied in succession under Dupaty, Cortot and Pradier and became severely classic in his taste. After his return from Italy about 1840, and on orders from the state, he executed two figures in high relief for the Hôtel de Ville: "Sculpture" and "Architecture"; and two colossal statues for the Barrière du Trône, now the Place de la Nation: "Industry" and "Justice." Two years later, also on orders from the state, he executed two statues for the library of the Chamber of Peers: "Philosophy" and "Epic Poetry." Between 1846 and 1852 he executed the grand bas-reliefs on the tomb of Napoleon at the Invalides, and the colossal statue of the "Emperor" at the end of the vault. One of his last works, executed for the duc de Luynes was an attempted restoration of the "Minerva" of

the Parthenon. The duke furnished not only the gold and ivory for the statue, but all the archeological information of a learned and inquiring mind. The statue is in the castle of Dampierre about forty miles southwest of Paris, home of the Luynes family. Simart's death was the result of an omnibus accident.

JEAN BAPTISTE AUGUSTE CLÉSINGER (1814-1883: Med. 3rd cl., 1846; 1st cl., 1847; 1st cl., 1848; ✕, 1849; O. ✕, 1864), was born at Besançon and died in Paris. His father was a sculptor and conducted a school of sculpture at Besançon where his son commenced his studies. The son moved to Paris and became a distinguished artist. He executed a number of excellent statues; one of "Louise de Savoie," now in the garden of the Luxembourg; one of "George Sand" whose daughter he married. He excelled also in animals. He had admirers and detractors.

Two artists of the name of **THOMAS** distinguished themselves as sculptors; one, **EMILE EUGÈNE**, who was born in Paris in 1817 and died at Neuilly in 1882; and the other, **Gabriel Jules**, who was born in Paris in 1824 and died there in 1905.

Emile Eugène distinguished himself by his busts and still more by his religious subjects. Two of his statues, "St. Peter" and "St. Paul" are in the Church of Saint Sulpice. His classical subjects seem to have disappeared. Some of his works were consumed with the burning of the Hôtel de Ville.

Far better known is **GABRIEL JULES** (P. de R., 1848; Med. 3rd cl., 1857; 1st cl., 1861 and 1867

E. U.; ✖, 1867; I., 1875; 1st cl., 1878 E. U.; Med. d'Hon., 1880; O. ✖, 1883; Med. d'or 1889 E. U.) also appointed professor at the Ecole des Beaux Arts in 1884 to succeed Dumont. He was equally successful in all branches of his profession. His statue of "Virgil," executed in 1861 for the Ministère d'Etat is thought to be one of his finest works. His statue of "Mlle. Mars" at the Comédie Française is a work of the highest merit. He won the Med. d'Hon. in 1880 with a statue for the "Cathedral of La Rochelle" of Mgr. Londriot.

AUGUSTE CAIN (1822-1904: Med. 3rd cl., 1851; Rap., 1863; Med., 1864; 3rd cl., 1867 E. U.; ✖, 1869; Med. 2nd cl., 1878 E. U.; O. ✖, 1882), was born and died in Paris. He devoted himself to the reproduction of animal life. He was a diligent and conscientious artist and produced a large number of works, principally of colossal dimensions and for public exposure. The number of orders he received and executed for the city of Paris prove that his style is admired by the Parisians. He certainly had every opportunity for developing his genius. His style can be judged by two large groups on each side of the entrance to the Jardin des Tuileries from the rue Castiglione: one represents a "Lion" and a "Lioness" (Fig. 146) quarreling over their prey and the other a fight between a "Lion" and a "Rhinoceros" (Fig. 147). Other works by him are at the Trocadero, in the Luxembourg garden and at Chantilly. He also executed the statue of the "Duke of Brunswick" for the monument at Geneva, Switzerland. His works possess none



Fig. 154.—Aubé. Boucher. (Garden of the Louvre)



Fig. 155.—Delaplanche. La Vierge au Lys.
(Musée du Luxembourg)



Fig. 156.—Boisseau. Fleurs du Printemps. (Paris)



Fig. 157.—Mercié. David.

of the fine qualities which distinguish the works of Barye.

MATHURIN MOREAU (1822-19—: Med. 2nd cl., 1855 E. U.; 1st cl., 1859; Rap., 1861 and 1863; ✕, 1865; Med. 2nd cl., 1867 E. U.; 1st cl., 1878 E. U.; Gold medal, 1889 E. U.; Med. d'H., 1897), was born in Dijon. He was one of the most popular and prolific artists of his times. He seemed to be able to put his hand to everything, and with equal success.

His works do not excite the idea that he was moved to their execution by the pressure of any inward artistic force, but that he thought out the subject, or accepted it, and did the best that could be done with it by a very clever artist who was an accomplished master of technique. His works may be seen at the Luxembourg, at the Petit Palais, and at the Hôtel de Ville. His *Les Exilés* (the Exiles) was in the Garden of the Tuileries. He executed the bas-reliefs on the doors of the church of St. Augustin, a very fine work. The Med. d'H. of 1897 was for a statue of *Pierre Joigneaux* (Fig. 148) erected at Beaune. One of his last works is a statue of the city of Cologne for the Gare du Nord. Still living in 1911.

GUSTAVE ADOLPHE DÉSIÉ CRAUK (1827-1905: P. de R., 1851; Med. 3rd cl., 1857; 2nd cl., 1859; 1st cl., 1861 and 1863; ✕, 1864; Med. 1st cl., 1867 E. U.; O. ✕, 1878; C. ✕, 1893), was born at Valenciennes and died at Meudon, near Paris. He was a long-lived and industrious artist. He distinguished

himself in various branches of his profession. His best known, and most highly praised work is a monument to "Coligny" (Fig. 149) of 1899, standing back of the Oratoire du Louvre and facing the Rue de Rivoli. The monument consists of a figure of Coligny standing on a pedestal and two seated figures beneath him on each side of the pedestal, one representing Country, the other Religion. The figure of Coligny is noble and dignified. He is in the costume of the period. His left hand is on the hilt of his sword. His right hand he carries to his heart as if his resolution was firm. His expression is earnest, careworn and determined. The allegorical figures are conceived in the same simple and noble style. Country has a casque on her head, holds a sword in her right hand, a wreath in her left, while a military cloak falls from her shoulders. Religion seems as if in mourning. Her garments are thick and flowing. A veil falls down over her forehead. Her right hand is to her heart as she turns her head up towards Coligny, in her left is held the wreath of martyrdom which she seems to be offering to the hero. Between the figures and in front of the pedestal is an open Bible. On one page is a quotation from the Psalms: "The righteous shall be in everlasting remembrance." On the other side a quotation from Hebrews: "For he endured as seeing Him who is invisible." It is one of the most impressive monuments in Paris. The artist was inspired by the character of his subject. Other public monuments in Paris by Crauk are: "Omphale," of 1801, in the Court of the Louvre; "Victory" crowning the French flag, of 1864, in the Square des Arts et Métiers; *Le Soir*, of 1870,

in the Avenue de l'Observatoire; and several in Père-Lachaise. *Le Soir* is one of four along the Avenue de l'Observatoire; "Morning" by Jouffroy; "Noon" by Perraud; "Evening" by Crauk, and "Night" by Gumery. *La Jeunesse et l'Amour* (Fig. 150) is at the Luxembourg.

EMILE CHATROUSSE (1830-1889: Mds. 1863, 1864, 1865; ✕, 1879), pupil of Rude and of Pujol, was one of the most prolific and popular sculptors of the Second Empire and of the early years of the Republic. His *La Lecture*, of the Luxembourg is a good specimen of his best style. His *Les Malheurs de la Guerre*, Petit Palais, is a specimen of his worst style. His works are admirably executed; are more pleasing than strong.

FRÉDÉRIC AUGUSTE BARTHOLDI (1834-1904: Mention Honorable, 1859-61 and 1863; ✕, 1864; O. ✕, 1882; C. ✕, 1887; M. d'H., 1895), was born at Colmar, in Alsace (then French) and died in Paris. He is known to the people of the United States by his colossal statue of "Liberty Enlightening the World" which (dis)graces New York Harbor. The statue was made for the Suez Canal and was called "Progress" (Fig. 151); but was refused by the canal authorities. The owners of the statue then obtained authority from the French government to organize a lottery, out of which they made money enough to reimburse themselves and to permit the presentation of the monster to the United States under its new name. Of better artistic value is the statue in Union Square,

New York, of "LaFayette" offering his services to the United States. His group of "Switzerland Succoring Strasburg" at Bâle justifies his reputation. The most admirable of his works is the *Lion de Belfort* of which there is a copy in the Place Donfert-Rochereaux; formerly Place de l'Enfer, near the Mont Parnasse cemetery.

JEAN PAUL AUBÉ (1837— : Med. 2nd cl., 1874 and 1876; 3rd cl., 1878 E. U.; ✖, 1883; Med. d'or 1889 E. U.; Gd. Prix, 1900 E. U.; O. ✖, 1910), was born at Longwy (Meurthe-et-Moselle) on the eastern border of France. He developed slowly and was nearly forty before he became known. Among his well known works are a group called the "Glorification of Charity" for Mme. la Comtesse Boni de Castellane, for her Hôtel de la Charité, 23 rue Marboeuf; a group of silver and rock crystal called "France Inviting Russia to Visit Paris," executed in memory of the visit of the Russian sovereigns, now in the Petit Palais, and above all his monument to "Gambetta" of 1888. Gambetta, who was born in 1838 at Cahors in the south of France of an Italian family and who died mysteriously in 1882 at Ville d'Avray near Paris, was, during the active years of his life one of the most conspicuous of Frenchmen. His escape from Paris in a balloon during the Prussian siege attracted to him the eyes of Europe. He was an ardent republican and did as much, perhaps, as anyone, to establish the French republic on a firm foundation. He was eloquent and energetic, headstrong and erratic, a man of extremes, who had many of the faults and failings



Fig. 158.—Mercié. Gloria Victis. (Hôtel de Ville)



Fig. 159.—Mercié. Quand Même. (Belfort and Garden of the Tuileries)



Fig. 160.—Mercié. Meissonnier. (Garden of the Louvre)



Fig. 161.—Mercié. Louis Philippe and Queen. (Dreux)

which prevent Frenchmen from developing the highest type of manhood. His monument, one of the largest in Paris, and occupying a most conspicuous position, seems in keeping with his character in which dignity, order, harmony and stability were lacking. On top of a very high pyramidal pedestal with an ornate capital, is a bronze group of a nude young woman, signifying "Democracy" (Fig. 152), astride a winged lion. In front and at the base of the pedestal is a colossal gnarled group of "Gambetta" (Fig. 153), a soldier, a sailor and a laborer, surmounted by a winged, nude male figure carrying a monstrous French flag. Gambetta in a double-breasted coat and loose overcoat is standing principally on his left leg. His right arm is stretched out to his right, and his head is turned in the same direction. He is supposed to be haranguing the French people. His left arm falls over the shoulder of the soldier, who, falling over a cannon still grasps a broken sword in his right hand, while turning glances of admiration up towards Gambetta. On Gambetta's right crouches the sailor. He, while looking up at Gambetta with a similar glow of devoted admiration, reaches for a sword which lies just below Gambetta on a lower step of the plinth. The laborer is back of these three. With a musket on his right shoulder he is coming to the front under Gambetta's outstretched arm. Lower down and on each side of the monument, are two colossal nude bronze figures; one representing Truth; the other, Strength. Directly in front are two smaller bronzes. At the time it was erected the monument was severely criticised. It has found few defenders.

His monument to "Boucher" (Fig. 154) in the outside garden of the Louvre has also been criticised. Boucher is perched on a rock in a reclining position. Between his knees he holds with his left hand an object on which he is supposed to be painting. His left elbow rests on the rock. His head is turned to the right while he observes some distant object. In his right hand he holds a brush which, in his attitude, he could not possibly wield. By the side of the rock stands a little cupid holding a palette directly under Boucher's right hand.

EUGÈNE DELAPLANCHE (1838–1891: P. de R., 1864; Meds., 1866–68 and 1870; ✕, 1876; Med. d'H., 1878; Med. 1st cl., 1878 E. U.; O. ✕, 1886), was born and died in Paris. He was one of the many sculptors who were highly appreciated during the Empire and subsequently, but whose works to-day seem to lack the higher qualities of art. Many of them are apparently excuses for the display of skill in modeling the female nude. His *La Musique*, *La Vierge au Lys* (Fig. 155) and *Ève après le péché* at the Luxembourg are good specimens of his work. *La Musique* has been highly praised by competent critics.

VICTOR PETER (1840– : Med. 3rd cl., 1879; Bronze Med. 1889 E. U.; Med. 2nd cl., 1898; Med. d'or, 1900 E. U.; ✕, 1890; Med. 1st cl., 1905). Peter seems to have taken a long while to get started. He was thirty-nine before he took his first medal and that was a third class one. It was ten years more when his second medal arrived and that was only a

bronze one at the E. U. of 1889. Nine years more passed before he captured a second class medal in 1898. Since then his progress has been rapid; a Med. d'or in 1900 at the E. U. and a Med. 1st cl. in 1905 at the age of sixty-five. His first class medal was granted for a funereal monument for the painter Elie Delaunay. He has been quite as successful with animals as with men and combines the two admirably. He has also excelled as a medalist. His works may be seen at the Hôtel de Ville and at the Grand Palais. At the Grand Palais are two large bronze equestrian groups on each side of the entrance on the Avenue d'Antin. One is by Peter. He seems at present to be devoting himself to medallions, in which he is very successful.

EMILE ANDRÉ BOISSEAU (1842— : Med., 1869; 2nd cl., 1880; 1st cl., 1883; ✕, 1886; Med. d'or, 1889 E. U.; Med. d'H., 1899; O. ✕, 1900; Jury, 1900 E. U.), was born at Varzy (Nièvre) and studied at the Ecole des Beaux Arts under Dumont and Bonnassieux. He is especially known for his polychrome works. At the E. U. of 1889 he exhibited a group called *Les fils de Chlodome*, in which marble is variegated with onyx, bronze, silver and precious stones. His group called *La Défence du foyer* (The Defence of Home), exhibited in 1884, was greatly admired, was purchased by the state, and was exhibited in the Champ de Mars. It is now, or will be, in the Petit Palais. It is bold, but exaggerated and theatrical, lacking in simplicity and dignity. Some of his less pretentious subjects (Fig. 156) are more pleasing. His *Crépuscule* in the Palais de l'Elysée is an admirable study of the nude.

MARIUS J. ANTONIN MERCIÉ (1845- : P. de R., 1868; Med. 1st cl., 1872; ✠, 1872; Med. d'H., 1874 and 1878 E. U.; O. ✠, 1879; Gd. Prix, 1889 E. U.; O. ✠, 1889; L., 1891; G. C. of Prof., 1900; J., 1900 E. U.), was born in Toulouse. He so distinguished himself at the public schools of Toulouse that he was sent by the city to Paris to continue his studies. He entered the Ecole des Beaux Arts and studied under Jouffroy and Falguière. He captured the *Prix de Rome* when he was twenty-three. From Rome he sent a statue of "David" (Fig. 157) which was regarded as so admirable that at the Salon of 1872 it secured him not only a first class medal, but the *Légion d'Honneur*. It seemed to recall the elegance of Donatello. In 1875 he produced the group called *Gloria Victis* (Fig. 158), which brought him the Med. d'H., made him famous from one end of Europe to the other, and established the reputation he has ever since enjoyed. A magnificent figure of Fame sweeping through the air seizes the body of a dying soldier and bears him from the field of combat. Coming, as it did, immediately after the Prussian war, it was met with excited sympathies. To-day it stands in the court of the Hôtel de Ville and at this distance of time may be better appreciated for its artistic balance, the extraordinary treatment of the dying youth and the grand expression of the cuirassed woman. The youth's arm is in the very act of falling. His broken sword clashes against the woman's corslet. Her calm glance gives assurance of hope and faith. A grander monument, one better adapted to the times when it was created, has never appeared. If any one doubts the power of



Fig. 162.—Mercié. Gounod. (Parc Monceau, Paris)



Fig. 163.—Mercié. Alfred de Musset. (Paris)



Fig. 164.—Mercié. Jeanne d'Arc. (Domrémy and Rouen)



Fig. 165.—Saint-Marceaux. Génie gardant le secret de la tombe. (Musée du Luxembourg)

sculpture let him place himself in the court of the Hôtel de Ville.

Another work of similar import and equally popular is his *Quand même* (Fig. 159) executed for the city of Belfort in 1882 of which a copy stands on the site of the former Palais des Tuileries. An Alsacian mother seizes the musket falling from the hands of her wounded son and stands on the defense against the enemy. The composition is in the highest degree dramatic and pathetic, yet with wonderful skill, kept within bounds. There are many of Mercié's works in and about Paris. His statue of "Meissonier" (Fig. 160) in the garden of the Louvre is a superb monument of magnificent egotism, yet Meissonier did not think of himself more highly than his contemporaries thought of him, nor than posterity judges him. Mercié avoids the mistake of placing his hero on his feet. Frémiet's statue of Meissonier at Poissy is lifelike and characteristic but with its very short legs it has a little of the liveliness of a gnome.

There are several monuments by him at Père-Lachaise. The one to "Cabanel" should be examined. Over what is called the Guichet du Louvre — the entrance opposite le Pont des Arts — there is a superb High Relief. One of the *frontons* of the new Sorbonne was entrusted to him. By him is an enormous statue of "Fame" at the Trocadero; official, but satisfactory. His tombs of "Louis Philippe" (Fig. 161) and his "Queen" at Dreux are among the very best of their sort. Dreux should be visited by every lover of art. It is only an hour and a half from Paris and contains many interesting monuments of the Orleans family.

It is worth while stopping over at Lausanne in Switzerland to see Mercié's statue "William Tell"; it is such a strong and admirable manifestation of the lyrical attributes of the ideal patriot.

Whether Mercié has added, or not, to his reputation by his last two principal contributions to Paris monuments, is a question. The two are the monument to "Gounod" (Fig. 162) of the Parc Monceau of 1902, and the monument to "Alfred de Musset" (Fig. 163) in front of the Théâtre Français, of 1904. The Gounod monument consists of a high pedestal on which is a bust of the artist. At the base of the pedestal is a small, old-fashioned organ on which a little upright, winged cupid is playing. To Gounod's left and standing on clouds are his three chief heroines, Margaret, Juliet and Sappho, Juliet in the middle, with her left arm about Margaret's neck and her right hand raised towards Gounod, at whom she is gazing. Sappho has her right hand on the pedestal and in her left holds a lyre. Gounod looks rather sternly in front of him. Academic criticism is that the three women are not sufficiently distinct and individual.

Mercié's "de Musset" has been the object of all kinds of criticism and ridicule. De Musset, in modern dress and with a heavy cloak pulled partly in front of him, is seated on a stone bench and seems faint and falling. Back of him and to his right stands a female figure with some kind of a dressing-gown wrapped about her. She rests her left hand on his left shoulder and with her right, seems calling his attention away from his own miseries. As the group is placed the hand points into the Théâtre as if

therein he might find consolation. Of late Mercié's time is taken up with busts, in which branch of his art he has no superior. In his "Jeanne d'Arc" (Fig. 164) made for Domrémy, of which a replica is at Rouen, Jeanne herself is overshadowed by a colossal statue of "France," crowned, armed and robed with cloth of *fleur-de-lys*. Jeanne, too, bears an enormously long sword which France has just put into her hands and which it would require a giant to wield.

CHARLES RENÉ DE SAINT-MARCEAUX (1845— : Med. 2nd cl., 1872; 1st cl., 1879; Med. d'H., 1879; ✕, 1880; Med. d'or, 1880 E. U.; O. ✕, 1889; J., 1900; I., 1905), was born at Rheims; studied under Jouffroy. It often happens that an artist executes some one work which so captures the public eye that he is known by it rather than by his many other meritorious productions. The name St. Marceaux always recalls his *Génie gardant le secret de la tombe* (Fig. 165) (Genius guarding the secret of the tomb) of 1879, which brought him the *Med. d'Honneur*, was purchased by the state and is one of the prominent works of the Luxembourg Museum. The Genius is seated upon a pedestal upon one corner of which rests the funereal urn. He bends down and over it; his arms clasp it; he looks defiantly to his left, conscious of his ability to guard his trust. The wreath about his brows holds a garment, which like a veil flows down his back and coming in front falls down between his knees. The figure is grandly conceived and executed. It is solemn and impressive. It would seem as if quick action had

been necessary for the protection of the urn and had been successfully accomplished.

Nearly as well known is Saint-Marceaux's statue of "Daudet" (Fig. 166) in the Champs Elysées. Daudet is represented in modern attire, seated on the top of an abrupt rock. He has a shawl over his knees; is in a meditative attitude and has a sick or plaintive expression. Well known are his monuments to "Président Faure" at Père-Lachaise and to "Dumas Fils" at the Cimetière Montmartre. His monument to "Dumas Fils" in the Place Malesherbes is a fine composition. So is his statue of "Bailly" at the *Jeu de Paume*, Versailles. Some of his good things are at Rheims. His last work of importance called *Sur le chemin de la vie*, exhibited in 1907 has been severely criticised. St. Marceaux joined the dissidents and continues to exhibit with the Soc. Nat. des Beaux Arts.

ANDRÉ JOSEPH ALLAR (1845— : P. de R., 1869; Med. 1st cl., 1873 and 1878 E. U.; ✠, 1878; Med. d'Hon., 1882; Med. d'or, 1889 E. U.; O. ✠, 1896; Med. d'or, 1900 E. U.; I., 1905), was born at Toulon, was sent to Paris by his native city to complete his studies and has ever since practiced his art successfully. His ability and style are well illustrated by a group at the Luxembourg called the "Death of Alcestis" (Fig. 167). Alcestis, seated in a chair, is dying, while two children are clinging to her in affection and apprehension. The group is academic in conception. The action of the children is natural and realistic. The group seems an effort to please all parties and must

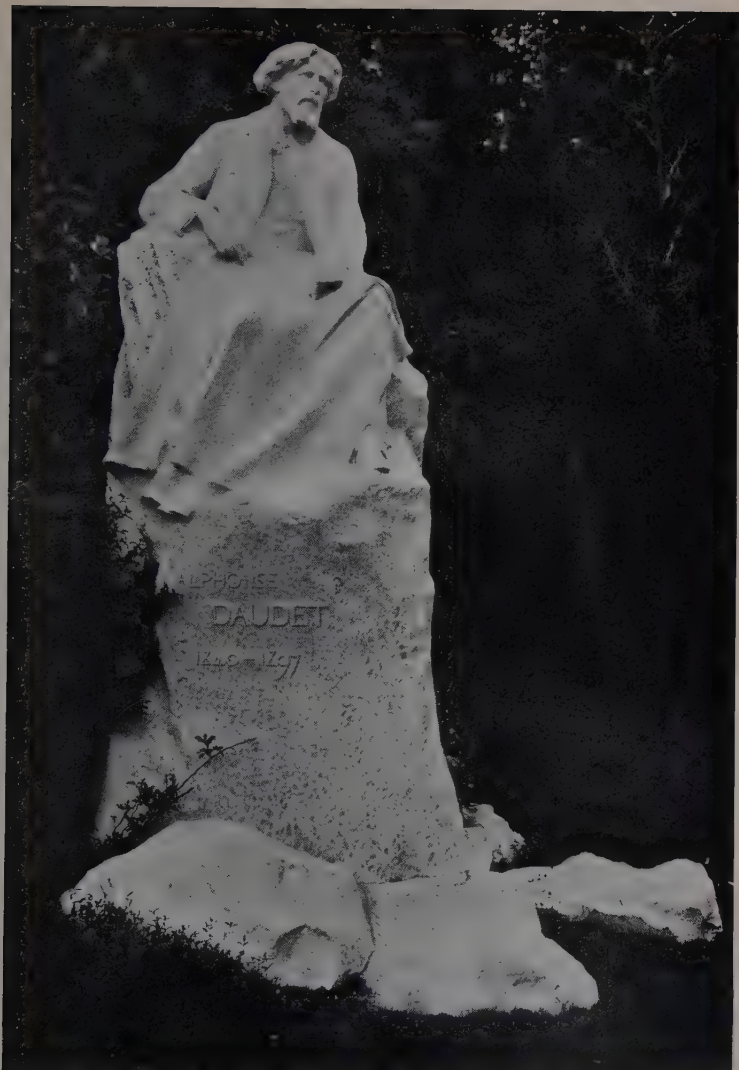


Fig. 166.—Saint-Marceaux. Daudet. (Paris)



Fig. 167.—Allar. Death of Alcestis. (Musée du Luxembourg)



Fig. 168.—Bartholomé. Le Monument aux Morts. (Père-Lachaise)



Fig. 169.—Idrac. Mercure invente le Caducée. (Musée du Luxembourg)

have succeeded as it secured for Allar the *Med. d'H.* of 1882. Other works of similar character are "Thetis" bringing arms to her son Achilles; "The Abduction of Psyche," "Isis Unveiling Herself," etc. By him are also fountains in Toulon and Marseilles.

JEAN ANTOINE INJALBERT (1845— : P. de R., 1874; *Med.* 2nd cl., 1877; 1st cl., 1878 E. U.; ✕, 1887; Gr. Prix, 1889 E. U.; O. ✕, 1897; J., 1900; I., 1905; C. ✕, 1910), was born at Béziers in the southeast of France and studied at the Ecole des Beaux Arts under Dumont. He is a reliable artist and may be depended upon to do everything satisfactorily. His best works are at Montpellier and are ornamental and decorative (*Préfecture*). Some of his works are also at his native town Béziers (*Musée* — *La Tentation*, haut relief). He executed in 1878 a "Crucifixion" for the Cathedral of Rheims which brought him the highest praise and the highest award. Eugène Guillaume wrote of it: "A more living and finer model is not to be seen. The smallest details of the body are treated with a delicacy and a subtlety that reminds one of the best productions in the nude of the Flemish school." In Paris by him are the four female figures on the Pont Mirabeau and the *fronton* of the Petit Palais. His "Hippomène" is at the Luxembourg and shows one phase of his skill. His busts are rare and of the highest order. Injalbert is also a seceder and belongs to the new Society.

PAUL ALBERT BARTHOLOMÉ (1848— : ✕, 1895; O. ✕, 1900; Gr. Prix, 1900 E. U.), was

born at Thiverval, not far from Paris. He at first studied painting under Gérôme and exhibited in 1879 and subsequently. Not achieving success he ceased exhibiting in 1886. He reappeared in 1891 at the new Salon and as a sculptor. In 1895 appeared the work which made him famous. It was purchased by the state and the city of Paris and was erected in Père-Lachaise. It is called *Le Monument aux Morts* (Fig. 168). The artist is said to have been moved to its conception by some personal affliction. The monument consists of a wide two-story tomb of Egyptian architecture. The upper story recedes leaving a ledge. In the upper story is an opening over which is inscribed in large letters *Aux Morts* (To the Dead). Entering the opening from either side are a man and a woman; the man from the right. They are nude with the exception of garments which seem falling from their loins. The woman has her right hand on the man's left shoulder. Only their backs are seen. They are young and seem to be fearlessly entering into the mysterious gloom of death. On the ledge, each side the opening, and facing it, are rows of mourners, young and old, male and female, scantily clad and in every attitude of abject woe; overcome by helpless, faithless and hopeless grief, seven on each side. The line of their heads descends on the right, ascends on the left. Beneath the opening and under the ledge is a wider, deeper and narrower opening. In it are laid out the corpses of a man, woman and child. Above them a crouching woman with spread-out arms looks down with inexpressible grief. It would be impossible to conceive of a stronger exhibition of the horror of death. It

should be put away in a charnel house and not exhibited in a Christian cemetery. The groups of mourners are so strong as to be revolting. The attenuation of drapery is denied them.

There are funereal monuments by Bartholomé at the Cimetière Montmartre where grief is less brutally expressed. A few works of a different style are at the Luxembourg. For the last few years he has been engaged on a monument to "J. J. Rousseau" for the Panthéon. He will always be known by the *Monument aux Morts*.

Bartholomé is also of the new Society.

THÉOPHILE BARRAU (1848— : Med. 3rd cl., 1879; 2nd cl., 1880; Med. d'argent, 1889 E. U.; 1st cl., 1892; ✕, 1892; Med. d'or, 1900 E. U.), was born at Carcassonne and studied in Paris under Falguière and Jouffroy. He was very successful in administering to the French taste for the nude. His work called *Poésie Française*, by many regarded as his best, was purchased by the state and presented to the Museum of Carcassonne. His group of *Mathô et Salaambô*, exhibited in 1892 and again at the E. U. of 1900, procured him a first class medal in 1892 and a gold medal in 1900. It was purchased by the city of Paris and is now in the Petit Palais. His works are bold and strong but lack refinement.

He must not be confounded with GEORGES BAREAU (1866— : Med. 3rd cl., 1893; 2nd cl., 1895; 1st cl., 1897; ✕, 1897; Med. d'or, 1900 E. U.; Med. d'H., 1906; O. ✕, 1906), who is nearly

twenty years his junior. Bareau was born at Paimboeuf, at the mouth of the Loire, and has distinguished himself in a variety of ways. His works show thought and sentiment as well as beauty of form. He is perhaps best known by his bronze statue of "Jacques Cartier" erected on the ramparts of St. Malo in 1905, during the Franco-Canadian festivities. His comparative youth gives promise of greater works to come.

ALPHONSE AMEDÉE CORDONNIER (1848— : Med. 3rd cl., 1875; 2nd cl., 1876; P. de R., 1877; 1st cl., 1883; ✕, 1888; Silver Med., 1889 E. U.; Gold Med., 1900; O. ✕, 1903). Cordonnier is celebrated for having taken two medals while still a student and before taking the *Prix de Rome*. His great work is at Lille, near which city he was born, and is to celebrate the defense made by the city against the Prussians in 1871.

JEAN ANTOINE MARIE IDRAC (1849–1884: P. de R., 1873; Med. 3rd cl., 1877; 1st cl., 1879), was born at Toulouse and died in Paris when only thirty-five. He was an artist of great promise. His *Mercure invente le Caducée* (Fig. 169), for which he received a first class medal is at the Luxembourg; an interesting and spirited composition.

ALFRED BOUCHER (1850— : Med. 3rd cl., 1874; 2nd cl., 1878; 1st cl., 1886; ✕, 1887; Med. d'or, 1889 E. U.; Med. d'H., 1891; O. ✕, 1894; Gr. Prix, 1900 E. U.; C. ✕, 1906), was born at Nogent sur Seine (Aube). He so distinguished himself at the



Fig. 172.—Marqueste. Mother and Child. (Musée du Luxembourg)

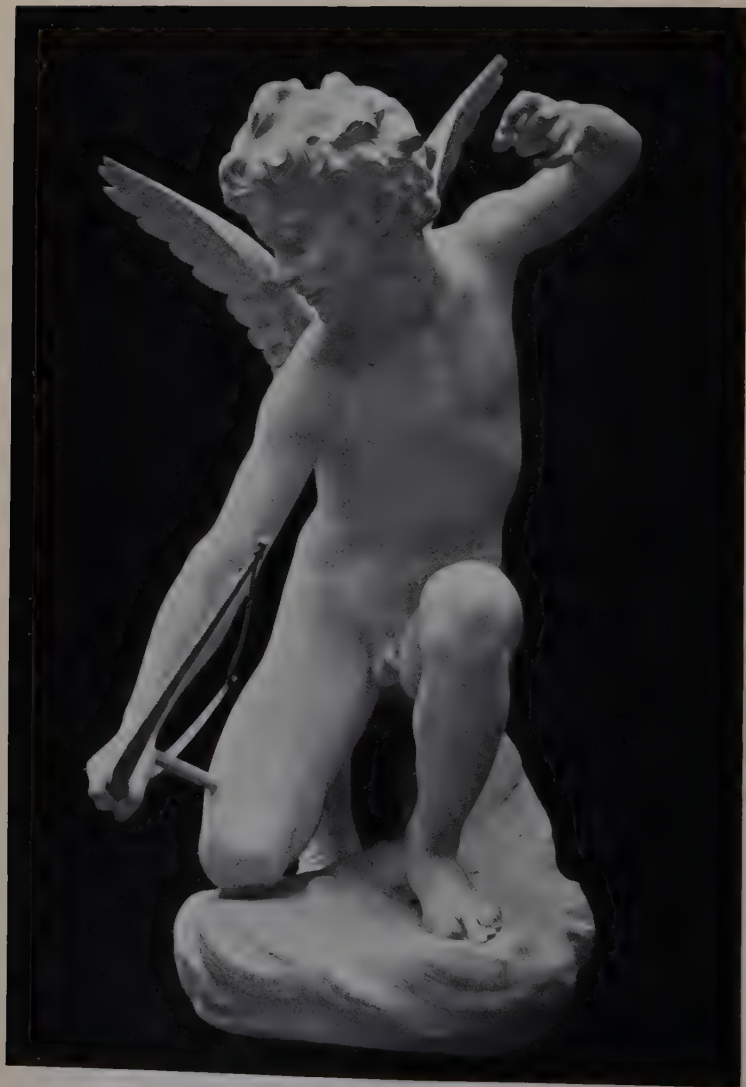


Fig. 173.—Marqueste. Cupidon. (Musée du Luxembourg)

primary schools that his department sent him to Paris where he studied at the Ecole des Beaux Arts under Guillaume and Paul Dubois. His first great success was achieved in 1886 with a bronze group called *Au But* (Fig. 170) (To the Goal); three nude runners with one foot each on the ground are just at the goal and intensely struggling; a most difficult theme executed with the greatest skill. The group is in the garden of the Luxembourg. His greatest honor was in 1891, with a statue named *A la terre* (To the Earth); a muscular laborer with a large spade is about upturning the ground. The interest inspired by this work must have arisen from the interest taken at the time in labor. In the following year he produced a work which has occasioned at least as much comment. It is called *Le Repos* (Fig. 171) (The Repose), and represents a nude young girl asleep on a hard and narrow sofa with her head on a small and hard pillow. There is nothing hidden or veiled. Form is presented as realistically as art can present it; absolute, uncompromising nudity without excuse of sentiment, character or even superior beauty. "Nudity" should be the title. Should such nudity be publicly exposed is a question that cannot help being suggested to every Anglo-Saxon beholder. The work is in the Luxembourg.

LAURENT HONORÉ MARQUESTE (1850—
: P. de R., 1871; Md. 3rd cl., 1874; 1st cl., 1876; 2nd cl., 1878 E. U.; ✠, 1884; Med. d'or, 1889 E. U.; O. ✠, and I., 1889; Gr. Prix, 1900 E. U.; C. ✠, 1903), was born at Toulouse; studied at the Ecole des Beaux Arts under Jouffroy and Fal-

guière and captured the *Prix de Rome* when he was twenty-one. His life has been a long, easy and pleasant series of successes. There is nothing grand about his works. They are principally attractive studies of the nude, with very little character or sentiment. There is one exception: an amply clothed group in which a mother is teaching her child to take its first steps (Fig. 172). This and other examples of his skill are at the Luxembourg. He has a large allegorical figure called "Geography" at the new Sorbonne and another called "Architecture" at the Palais des Arts Libéraux at the Champ de Mars. He finished the very fine equestrian statue of "Etienne Marcel" for the Hôtel de Ville left unfinished by Idrac. His last great work is the *fronton* of M. Dufayel's magnificent private residence on the Champs Elysées. His *La Cigalle*, *Cupidon* (Fig. 173) and his "Eve" are regarded as his best nudes. He is a professor at the Ecole des Beaux Arts and enjoys respect and affectionate regard. His "Victor Hugo" (Fig. 174) is by many regarded as superior to Rodin's.

ED. EMILE PEYNOT (1850— : P. de R., 1880; Med. 3rd cl., 1883; 2nd cl., 1884; 1st cl., 1886; Med. d'or, 1889 E. U.; ✕, 1891; Med. d'or, 1900; O. ✕, 1903), was born in Villeneuve sur Yonne, near Sens. Peynot has distinguished himself by a number of grand monuments none of which, unfortunately, are in Paris. Lille and Lyons have both been favored. At Lyons the order for the group "To the Glory of the Republic," erected in 1894, was only won after a close competition with some of the best of living sculptors.

The monument to "Carnot" at Fontainebleau is by him. Many of his works are in the east of France where he seems to be especially admired. Two or three of his works are at the Luxembourg.

LÉON FAGEL (1851— : P. de R., 1879; Med. 3rd cl., 1882; 2nd cl., 1883; Med. d'or, 1889 E. U.; ✠, 1893; Med. d'or, 1900 E. U.; O. ✠, 1903), was born at Valenciennes. He has particularly distinguished himself by his busts. At the E. U. of 1900, where he obtained a gold medal, he exhibited busts of "Chevreuil," "J. Cavelier" and "Le Greffeur," which had been previously exhibited and purchased by the state. With them were shown two large high reliefs for the Basilica of Montmartre: "Faith" and "Fortitude." By him is a small statue of "Silvestre" at the Comédie Française; *La Vierge des Marins* at the *Sacré Cœur*; *Lettres* at the Sorbonne; *La Loi et La Justice* for the new Cour des Comptes at the corner of the rue Cambon and the rue du Mont Thabor, and a statue of "Sculpture" in the Place du Carrousel. Fagel is regarded as a very safe and excellent artist, though he does belong to the school of the seceders. He is an officer of public instruction.

GUSTAVE FRÉDÉRIC MICHEL (1851— : Med. 2nd cl., 1875; 1st cl., 1889; Gold Med., 1889 E. U.; Med. d'H., 1896; ✠, 1897; Gr. Prix, 1900 E. U.; O. ✠, 1905), was born in Paris, where he has since lived. He has distinguished himself in a variety of ways (Fig. 175). His busts rank with the best. A good specimen is his bust of the painter "Troyon,"

at Versailles. His statue called *Pensée* (Thought), which obtained for him the Med. d'H. in 1896, is at the Luxembourg. Near the Hospital Tenon, to the east of Père-Lachaise, is his celebrated group of *L'Aveugle et la Paralytique*, which won him in 1883 a *bourse de voyage*. Of late years he has principally confined himself to busts. His decorations of the Pont de Passy should be seen. Michel is one of the best of living sculptors.

ANTONIN JEAN CARLÉS (1853— : Med. 2nd cl., 1881; 1st cl., 1885; Gr. Prix, 1889 E. U.; ✠, 1889; Gr. Prix, 1900 E. U.; O. ✠, 1900; Med. d'H., 1906), was born at Gimont (Gers), came to Paris and studied under Jouffroy, Falguière and Hiolle. He first distinguished himself by works in which grace and delicacy of form were more the object than portrayal of character or sentiment. His "Abel" and "Youth" at the Luxembourg are specimens. He then developed a larger, and more heroic style, of which his "Return from the Hunt" in the garden of the Tuileries and his "On the Field of Honor" at the Château de la Boissière are specimens. He is known in this country by his statue of "Minerva" of the "New York Herald" office and his bust of "Amélie Rives." His busts are remarkably successful. In 1906 he obtained the *Med. d'Honneur* by a monument to "Zacarie Olympie Herrot" (1833-1899), a French officer whose brother, one of the founders of the Grands Magasins du Louvre, left him an enormous fortune. Herrot resigned his commission and for a while was sole director of the commercial establishment. In 1886 he

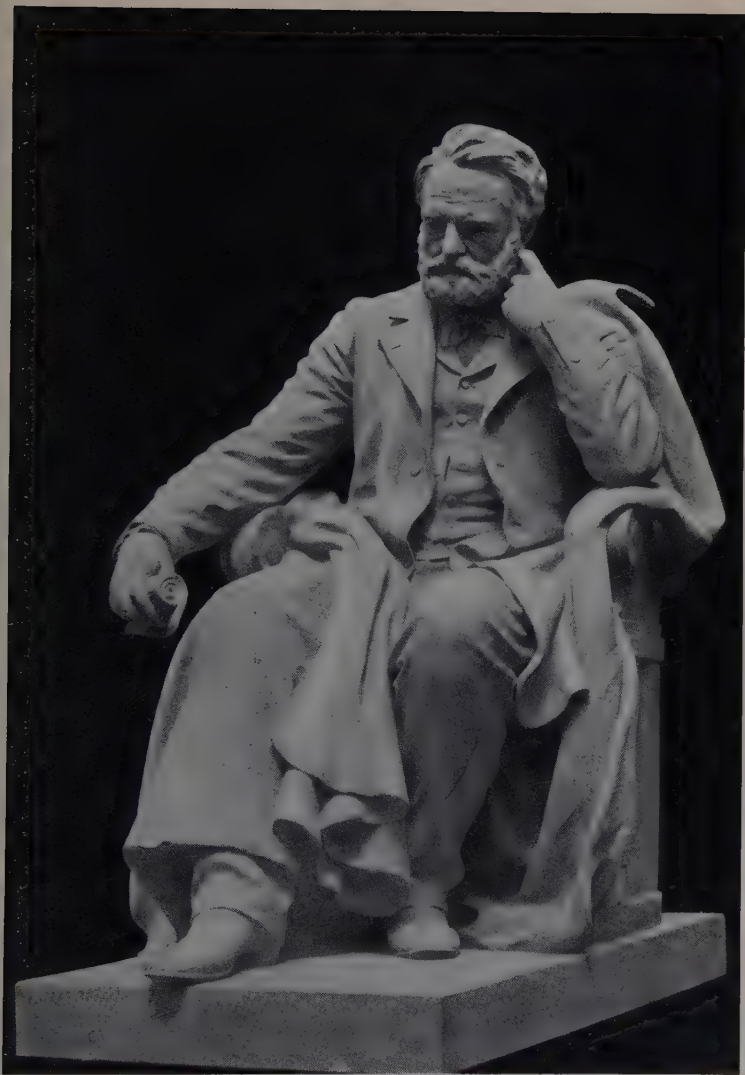


Fig. 174.—Marqueste. Victor Hugo. (Paris)



Fig. 175.—Michel. La Paix. (Paris)



Fig. 176.—Verlet. Guy de Maupassant. (Parc Monceau, Paris)



Fig. 177.—F. M. Charpentier. Coup de Vent. (Paris)

founded at La Boissière, near Rambouillet, a home and military school for the orphan children of army non-commissioned officers; one hundred and fifty are selected by the minister of war; eighteen were reserved to be selected by the donor or his successors, and need not be of the army. The monument was erected at the school by his widow. It consists of a lofty pedestal on which is Herrot's bust. On the pedestal is inscribed *Au Commandant, O. Herrot*. On the upper part of the base stands a large winged, helmeted, partially draped figure, representing Country, looking down on one of the young pupils who, in military dress, with his cap in his left hand, stands erect on the lower part of the base. To the right of these and on the upper part of the base, is seated a large, elderly, female figure, deeply veiled, holding a standard. She represents mourning for Herrot. On the other side of the pedestal are two youths in military dress; one seated, a book on his knees; the other standing by his side with a musket.

Carlès' work *Au Champ d'Honneur*, executed for Herrot in 1894, is at the Château de la Boissière, where Mme. Herrot still resides; it is regarded as his masterpiece.

CHARLES RAOUL VERLET (1857— : Med. 2nd cl., 1887; Med. d'or, 1889 E. U.; ✕, 1893; Gr. Prix, 1900 E. U.; Med. d'H., 1900; O. ✕, 1900; Professor à l'Ecole des Beaux Arts, 1905), was born at Angoulême, where and whereabouts are many of his best works. His best known work at Paris is his monument to "Guy de Maupassant" (Fig. 176) in the Parc

Monceau, a typical monument of the kind, of which there are increasing numbers in Paris, where a bust of the party to be commemorated is on a high pedestal and about it are allegorical figures, or statues of persons in modern dress, to illustrate the character or deeds of the celebrity. An excellent method except when the accompanying figures are inharmonious or offensive nudes. Verlet's *Grand Prix* of 1900 was awarded, partly for his monument to "Maupassant," and partly for a composition called "Art," which tops one of the pylons of the Alexander III bridge. The monument to Maupassant is interesting and picturesque. His bust is on a high diversified pedestal. At its base is an ornate semicircular bench. On it is reclining a young lady in modern dress. Her feet are stretched out in front of her. Her very ample skirts are thrown out to the side of her and cover the end of the bench on which she is reclining. Her right arm rests on a cushion which covers the arm of the bench. Her left arm is stretched over the base of the pedestal. Her left hand holds a book with her forefinger between its leaves. The idea is that while reading Maupassant, she has paused to reflect upon a passage. Her eyes are reflective and dreamy. She is a capital illustration of the romantic character of Maupassant's works. That the face is a portrait of the lady who ordered and paid for the monument, is reported, but lacks confirmation. No more popular artist to-day than Verlet, no more excellent teacher.

LOUIS AUGUSTE THÉODORE RIVIÈRE (1857-1912: Med. 3rd cl., 1894; 2nd cl., 1895; ✕, 1899;

Gold Med., 1900; O. ⚔, 1906), was born in Toulouse and died in Paris. He first studied at the Ecole des Beaux Arts of Toulouse; then in Paris under Jouffroy, Falguière and Mercié. He delighted in small groups in which metals and marbles were blended with precious and variegated stones. In these he made himself famous. Ivory and onyx was another of his favorite compounds. He demonstrated also that he was quite capable of grand sculpture when he chose. Specimens of his works are at the Luxembourg. As a decorator he was most successful. Arabic art and story impressed him deeply, as seen reflected in his works. To be near the source of his inspiration he often visited Tunis and the north of Africa.

There are two artists of the name of CHARPENTIER who have distinguished themselves as sculptors. Alexandre Louis Marie, born in Paris in 1856, and Félix Maurice, born in Bollène (Vaucluse) in 1858.

ALEXANDRE LOUIS MARIE (1856— : Grand Prix, 1900; ⚔, 1900), has distinguished himself in a variety of ways; as a medallist, as a designer for furniture and jewelry, as well as a sculptor. By him is the monument to "Charlet" in the Square du Lion de Belfort. In 1905 he greatly distinguished himself by a bas-relief called the "Happy Family," exhibited in the Salon of the Société des Beaux Arts.

More celebrated is his namesake, FÉLIX MAURICE (1858— : Med. 3rd cl., 1884; 2nd cl., 1887; Med. d'or, 1889 E. U.; Med. 1st cl., 1890; ⚔, 1892; Med. d'H., 1893; Gr. Prix, 1900; O. ⚔, 1900), who

obtained his *médaille d'H.* on a group of wrestlers purchased by the state and erected at Avignon, not far from Charpentier's birthplace. His *Grand Prix* of 1900 was obtained on the "Wrestlers," a few busts and some single figures (Fig. 177). Of these, two: *La Chanson* (Song) and *L'Illusion* (Illusion) are at the Luxembourg and show that beauty of form and gesture, rather than expression of sentiment or thought, was the artist's aim.

JEAN AUGUSTE DAMPT (1858— : Med. 2nd cl., 1879; 1st cl., 1881; Med. d'or, 1889 E. U.; ✕, 1889; O. ✕, 1900), was born at Vénarcy (Côte d'Or). He studied first at Dijon and then at the Ecole des Beaux Arts under Jouffroy and Dubois. He has distinguished himself in a variety of ways. He carves in ivory as well as in marble. Many of his works are in bronze (*cire perdue*). He loves variegated marbles and the incrustation of jewels. He also carves in wood and has made pieces of furniture which are remarkable for their grace and their entertaining originality. Works by him are in the Luxembourg and in the Petit Palais.

HENRI DÉsirÉ GAUQUIÉ (1858— : Med. 3rd cl., 1886; Bronze, 1889 E. U.; 2nd cl., 1890; 1st cl., 1895; Silver, 1900; ✕, 1900), was born at Flers-le-Lille (Nord) and studied under Cavelier. He has a playful, captivating style which pleases. He easily accomplishes the things he undertakes. His monument to "Watteau" (Fig. 178) of 1896 in the garden of the Luxembourg, pleases everybody. It is a charm-



Fig. 178.—Gauquié. Watteau. (Garden of the Luxembourg)



Fig. 179.—Puech. La Sirène. (Musée du Luxembourg)



Fig. 180.—Puech. Monument to Charles Perrault. (Paris)



Fig. 181.—Sicard. George Sand. (Musée du Luxembourg)

ing composition. The bust of Watteau is on a pedestal which rests on the top of an irregular curved balcony which slopes down to the left of the bust. On the right of the bust and on top of the balustrade is seated a young girl in the dress of Watteau's period. With her left hand she puts a bouquet directly under the bust, archly reserving a rose for herself, and gazing with coy admiration into the artist's face. Of the many composite busts in Paris, no one is more pleasing. His contributions to the Salons of 1904-5 and 1906 are of the same gentle and attractive style. He is the author of the "Candelabra" on the Pont Alexander III, and of the groups of "Boys playing with Fish." His works give as much pleasure to strangers as to Parisians.

DENYS PUECH (1860- : P. de R., 1884; Med. 3rd cl., 1884; 2nd cl., 1889; 1st cl., 1890; ✕, 1892; O. ✕, 1899; Gr. Prix, 1900 E. U.; I., 1905; C. ✕, 1908), was born at Gavernac (Aveyron). He was sent to Paris by his department and studied at the Ecole des Beaux Arts under Jouffroy and Falguière. His progress was rapid. He took the *Prix de Rome* when he was twenty-four and the same year captured a third class medal. He is especially remarkable for his charmingly delightful and sympathetic busts which were accepted at the Salon from the time he was twenty-one. He has also from time to time produced works of the imagination which have been highly admired: *La Seine* in 1887; *La Muse d'André Chénier* in 1888; *La Sirène* (Fig. 179) in 1890; *L'Etoile du Soir* in 1891. The *Seine* and the *Etoile du Soir* are most

charming, delicate and graceful studies of the nude. The Sirène and the Muse d'André Chénier are singular compositions. The muse is seated on the ground with her right leg under her left thigh. She holds and kisses the decapitated head of the poet which she has wrapped about with her long and abundant hair. The Sirène is a large and muscular creature with fish extremities and huge towering wings. She holds on her broad left shoulder a diminutive youth with rumpled hair and apprehensive eyes. She gazes up at him with looks of desire while he looks ahead wondering what terrible fate awaits him. The Muse, the Sirène and the Seine are in the Museum of the Luxembourg. Lately Puech has been principally employed on funereal monuments in Père-Lachaise, and on other monuments (Fig. 180) about Paris and in other cities. At Père-Lachaise his monument to "Chaplin" is remarkable. Of the monuments about Paris those at the Luxembourg of "Leconte de Lisle" and of "Sainte Beuve," should be seen. Also the monument to "François Garnier" at the Observatoire; to "Jules Simon" at the Place de la Madeleine and to "Gavarni" at the Place Saint Georges. Outside of Paris are monuments by him at Brest, Alençon, Mulhouse and at places in the department where he was born.

FRANÇOIS RAOUL LARCHE (1860— : Med. 3rd cl., 1890; 1st cl., 1893; ✠, 1900; Med. d'or, 1900 E. U.; Med. d'H., 1910; O. ✠, 1910), was born at St. André-de-Culzac (Gironde). He competed for the *Prix de Rome* in 1886 and came out second. He did not compete again but was accorded the *Bourse de*

Voyage in 1890. His works are various and voluminous. Many of them are meaningless nudes. *La Prairie et le Ruisseau* (The Meadow and the Brook) in the Luxembourg, is a specimen. So are his statues of "Poetry" and "Music" at the Grand Palais. The *Med. d'H.* of 1910 was given for a plaster model of a group representing the "River Seine and its Branches," purchased by the state to be erected in marble. The "Meadow and the Brook" is a singular composition. The meadow is a large, nude, apparently not very youthful or attractive woman seated on the bank of a small stream over which her crossed legs are stretched. The Brook is a frightened boy whom she has seized as he attempts to stride over her. With her right hand she pulls him towards her by the right elbow. Her left is about his neck to which her mouth is fastened just below his right ear, in the neighborhood of the jugular vein, through which she is supposed to be sucking his life. An unpleasant conception, realistically treated.

Larche has been successful in decorative art, especially in table ornaments.

FRANÇOIS LÉON SICARD (1862— : P. de R., 1891; Med. 2nd cl., 1894; 1st cl., 1897; Med. d'or, 1900 E. U.; ✕, 1900; Med. d'Hon., 1905; O. ✕, 1910), was born at Tours. He so distinguished himself in his youth that the city sent him to Paris where he studied under Cavelier and Barrias. It was only after many competitions that he finally conquered the *Prix de Rome* in 1891. Since then his success has been rapid. He captured a gold medal at the E. U. of 1900

with a statue of "Agar" now at the Luxembourg; a statue of the "Good Samaritan," purchased by the state for Tours; a statue of a "Bather"; a bust of his wife and a statue of "Cardinal Meignon," now in the archbishop's palace at Tours.

The *Med. d'H.* was accorded in 1905 for his statue of "George Sand" (Fig. 181) one of the very finest portrait statues of modern art. The lady is represented seated on a rock. Her right arm is stretched down nearly vertically, with the hand resting on the rock. The left hand appears at about the level of the waist gracefully holding a small book while the end of the shawl is about the wrist. Her head is turned to the front while her person extends out to the right. Long flowing garments carry the lines still further to the right, giving the monument a pyramidical outline with comparatively straight lines on the left and sweeping lines on the right. The pose of the figure and the lines of the monument are most dignified, gentle and graceful. The face, an accurate likeness, is framed by the thick flowing tresses the lady loved to wear. The whole monument is aglow with her spirit.

GEORGES GARDET (1863— : *Med.* 3rd cl., 1887; 2nd cl., 1889; *Med. d'or*, 1889 E. U.; ✖, 1896; *Med. d'H.*, 1898; O. ✖, 1900; Grand Prix 1900, E. U.). Next to Barye, Gardet is the best sculptor of animal life of the modern French school. If he lacks Barye's deep intuition of the grandeur and savagery of animal existence he uses animals pleasantly and humorously as does La Fontaine, to illustrate human follies and passions. His *Lion Amoureux* (Fig. 182)



Fig. 189 —Gardet. Lion Amoureux. (Paris)



Fig. 183.—Gardet. Loup et l'Agneau. (Paris)

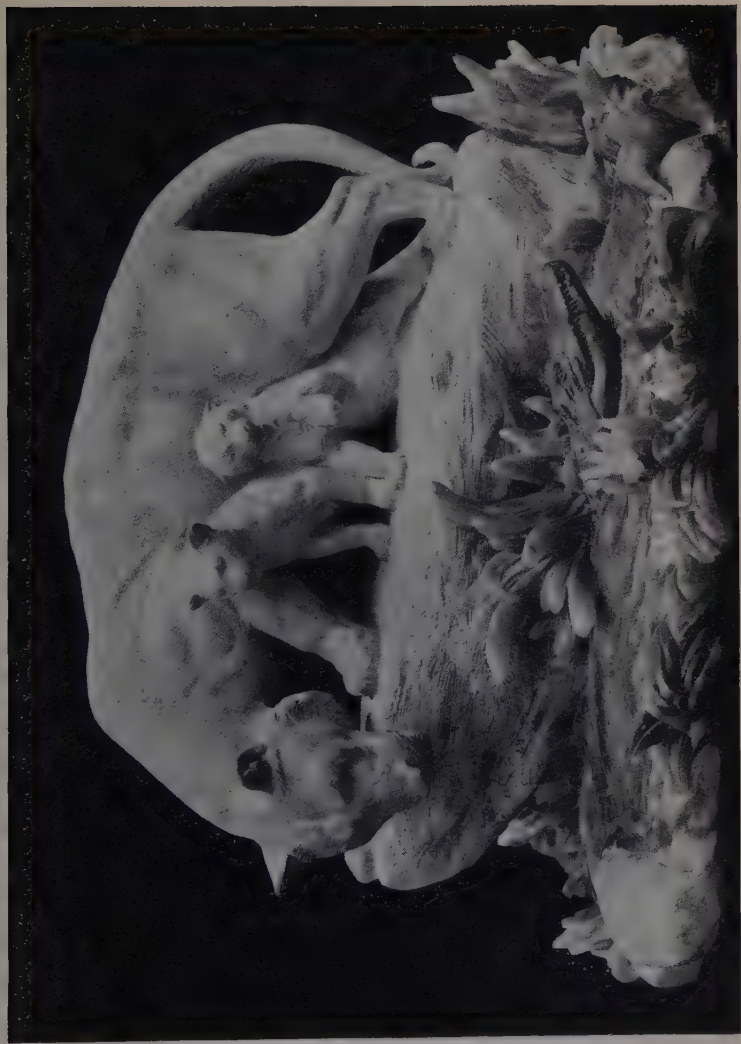


Fig. 184.—Gardet. Tigresse et Crocodile. (Paris)



Fig. 185.—Gardet. Bacchante. (Paris)

and his *Loup et l'Agneau* (Fig. 183) are illustrations of La Fontaine's fables of the same names. His *Chiens Danois* at Chantilly are delightful creatures. His *Combat de Panthères* at the Luxembourg is sufficiently realistic and cruel. There are works by him at the Château de Vaux le Vicomte, at other French châteaux and at the Château Laecken near Brussels.

His reduced decorative groups are numerous and charming (Figs. 184, 185 and 186). To produce effects he often makes use of metals and of variegated stones. His *Med. d'H.* of 1898 was given him not so much for the works he exhibited at the time as for his long and successful devotion to his art. In 1900 when he obtained a *Grand Prix*, he exhibited plaster casts of some of his best works; his *Panthères* of the Luxembourg, his lions and his tigers which belong to M. Sommier and are in his Château de Vaux; and some minor works.

VICTOR JOSEPH JEAN AMBROISE (1867-

: Med. 3rd cl., 1896; P. de R., 1897; Med. bronze, 1900 E. U.; 2nd cl., 1903; 1st cl., 1905; ✕, 1906), was born at Toulouse. He has executed busts of "Harpignies" and of "Ziem" which belong to the state, and has been honored with a commission to erect in the Panthéon a monument to Voltaire.

AUGUSTE RODIN, the sculptor who, by the originality of his thought and expression, is most conspicuous among the French sculptors of to-day, was born in Paris in 1840. His works have been the object of ardent discussion. In a studio erected by him in the

Place de l'Alma, two hundred of his works give the general effect of his style. One of his latest works is the statue of "Victor Hugo," to be seen in the Garden of the Palais-Royal.

Beside his many works in Paris there are monuments by him in Calais, and a statue of "Claude Gelée" at Nancy. He has also executed monuments for the United States, and for Chili and the Argentine Republic.

(Mr. Eaton was unable to finish this work as he had intended, and his study of Rodin is incomplete.)

CHAPTER VI

PARIS MONUMENTS AND MEMORIAL STATUES

THERE are a few public buildings in Paris where sculpture, if not essential to the architectural effect, is such a contribution to the general effect as to form part of it. That such an unification of the two arts as was presented by the Greek temple and the Gothic church will ever occur again is doubtful; certainly not so long as practical architecture is so much more in evidence than sentimental architecture. Still, how far each art can be benefited by the other will always be an interesting speculation if only an abstract one. While how far one has been benefited or injured by the other in any particular building is a pleasant and entertaining problem. Interesting examples for its discussion are the Opera House commenced in 1861, and the Grand (Fig. 187) and Petit (Fig. 188) Palais of 1900. Such questions, however, can only be incidentally approached or suggested in this treatise which may merely call attention to the sculpture on or in buildings, without directly considering their artistic relations to the buildings.

THE OPERA HOUSE

After two competitions which were held during the fall of 1861, GARNIER was accepted as architect. Building was commenced in August, 1861. The in-

auguration took place Jan. 5, 1875. Regular representation began Jan. 8, 1875.

The sculptural decorations were of course consigned to the most prominent sculptors of the day. The most conspicuous works are the four groups which decorate the two projections of the first story of the façade. From left to right they are *Harmony*, *Instrumental Music*, *Dance* and *Lyric Drama* and are thus described by Garnier ("Le Nouvel Opéra de Paris," par M. Charles Garnier, Vol. II, pp. 273 and ff.). Minute descriptions are not vain. They help in appreciation if carefully followed.

L'Harmonie. Groupe. Pierre. H. 3 m., 30. L. du Socle 1 m., 75. Par M. Jouffroy (François).

Three figures.

Harmony is on a mound at the bottom of which are two palms and two wreaths. Her wings are outstretched. Entirely draped, she lifts her right arm as if declaiming. With her left hand she holds against her breast a palm and a wreath. To her right is *Poetry*, also draped. Her right arm hangs by her side. In her left hand she holds a paper she is reading. She is in profile backed against the principal figure. To the left is a draped figure seen to the front — *Music*. The left elbow and the right hand rest on a high lyre while the left hand holds up a flute. Behind the figures are a number of attributes. On the right are a tragic mask, a hunting horn, cymbals and a rustic flute; on the left a guitar, a tambourine and a tympanum.

Instrumental Music. Groupe. Pierre. H. 3 m., 30. L. du Socle 1 m., 75. Par M. Guillaume (Eugène).

Seven figures.

The genius of *Music* is on a mound, standing erect on her left leg; her right leg is slightly bent; the upper part of her body is nude; her wings are extended; her right hand is uplifted and holds a roll as if she were leading an orchestra. In her left hand she holds a lyre. At her feet is a branch of laurel. On the right, a draped woman plays the violin. Her head is turned and her eyes are lifted to the arm of the genius who marks time. On the left, a draped woman, her head crowned with an antique diadem, plays on the double flute. On the first plane two winged children unroll a streamer on which should be written the first measures of the orchestra of "William Tell." The child on the right is seated on the plinth with his legs crossed and his face to the front. The other one is on the mound and is looking at the first one.

On each side and behind each of the two women is a child. The one to the left is leaning on a fluvial urn. The one to the right, with puffed cheeks, is behind a bunch of palm leaves from which is hanging a piece of sonorous wood, the first of musical instruments. These two children personify the harmonies of nature: the one the noise of a spring; the other, the noise of the wind.

La Danse. Groupe. Pierre. H. 3 m. 30. L. du Socle 1 m. 75. Par Carpeaux (Jean Baptiste).

Nine figures.

In the center the genius of *Danse*, who is nude and is spreading his wings, is shaking a tambourine with his right hand and exciting the dancers with his up-

right left hand. In front of him, two nude dancing women hold one another by the left hand. The one on the right, her body in profile and thrown back, is laughing and holding up in her right hand a garland which hangs down and seems to partially enclose the composition. The one on the left is seen to the front. Between the dancer on the right and the genius two dancers appear in the background: one sustains the dancer in front by the back, her fingers pressing into her flesh. The other one, nearer the genius, her body hardly visible, advances her head as if she wished to join the group and puts her left hand on the left shoulder of her companion. More to the right, and also in the background, is seen the merry head of the *god of gardens* whose sheath is against the wall. This part of the composition does not correspond to Garnier's description. It is difficult to make out what is here represented. It looks like another dancing woman. Behind the woman on the left, another in profile, dancing on her left leg, gives her left hand to the dancer in front and her right hand to another woman in the rear who is hardly visible.

In front of the genius, and among the legs of the dancers, is a laughing, tumbling cupid. He holds up a fool's bauble with his right hand and rests his left on his quiver which is on the ground by the side of his spanned bow. On the ground in front is a wreath. Behind, to the left, is a mask hardly more than sketched. Parts of the group are not finished. On the right leg of one of the dancers the marks of the workman's tools are visible.

Towards the end of 1869 a ministerial decree or-

dered that the group should be removed from the place it occupied to a place within the building. A new group of *Danse* was ordered of Gumery (Charles Alphonse)¹ who finished it just before he died. His group was composed of three figures. *Danse*, winged, clothed with a short tunic, the left foot on a mound, the right foot in front, holds in one hand a thyrsus: in the other a tambourine. The head is held up in a movement full of animation and gayety. On each side dances a half nude nymph. The one on the left, almost to the front, has her right hand on her hip, her left hand on her head and her left leg behind. The one on the right is in profile, stands on her left leg and lifts the right one.²

The Lyrical Drama. Groupe. Pierre. H. 3 m. 15. L. du Socle 1 m., 75. Par. M. Perraud (Jean Joseph).

Vengeance, her breast half nude, her wings expanded, a torch in her elevated left hand, in her right hand brandishing an axe of which the blade is hidden by her head which is crowned with serpents, tramples under foot the body of the traitor stretched out with the back of his head towards the front of the plinth, his left arm stretched out, the right drawn in, a wound in his breast. On the left, on a lower level, a naked man with energetic figure, his left foot on the outstretched arm of the traitor, lifts up with the left hand the drapery which hides him, while holding with the right hand the sword of the gladiator who has just struck him.

To the right *Truth*, also on a lower level, draped, the body in profile, the head to the front, the left hand

¹ See Appendix, pp. 336-338.

² This group is now at Angers.

to the breast which is partially nude, holds in the right hand a mirror in which is reflected the image of the guilty. The background is occupied by a pedestal.

In front of the four divisions between the five central entrances are single statues each 2 m. high.

Beginning at the left is:

L'Idylle. Statue. Pierre. H. 2 m. L. du Socle 0 m. 80. Par M. Aizelin.¹

Half nude, with her left hand she holds a garland of flowers and gathers to her breast the folds of her tunic. In her right hand she holds the pastoral rod. At her feet and to the left is a pastoral pipe.

La Cantate. Statue. Pierre. H. 2 m. L. du Socle 0 m. 80. Par M. Chapu (Henri Michel Antoine), p. 232.

With her head crowned with laurels, draped, with the exception of the arms and the right breast, her face to the front and her glance upward, she is posed on her right leg with the left leg bent backwards. With her left arm to her breast and her right arm falling by her side, she holds with her two hands an unrolled manuscript from which she seems reciting.

Le Chant. Statue. Pierre. H. 2 m. L. du Socle 0 m. 80. Par MM. Dubois (Paul), p. 218, et Vatinelle (Ursin Jules).²

¹ Eugène Aizelin (1821-1902: Med. 3rd cl., 1859; 2nd cl., 1861 and 1864; ✕, 1867; Med. d'argent, 1878 E. U., Med. d'or, 1889 E. U., O ✕, 1892), was born and died in Paris. Celebrated for the grace and delicate beauty of his female figures. Regarded as a second Pradier. Some of his works show a different and less pleasing style; his Judith at the Luxembourg, for instance.

² Ursin Jules Vatinelle (P. de R., 1819; Med. 2nd cl., 1831). Cannot find out anything about him. — ED.

A draped woman, with her face to the front, holds a paper in her right hand. The left hand is held up with a calm gesture.

Le Drame. Statue. Pierre. H. 2 m. L. du Socle 0 m. 80. Par M. Falguière (Jean Alexandre Joseph), p. 220.

A draped woman, crowned with laurels, with a thoughtful expression, rests her two hands on a *tes-sudo* (?) standing on the ground.¹

Above these four statues are medallions of four musicians in profile. From right to left they are *Bach* and *Pergolese* with their faces to the right and *Haydn* and *Cimarosa* with their faces to the left. The four are by Gumery (Charles Alphonse), p. 285. In the story above and over the seven windows are seven round openings and in each a bust. Beginning at the left these busts are of *Rossini* (1792–1868), *Auber* (1782–1871), *Beethoven* (1770–1827), *Mozart* (1756–1791), *Meyerbeer* (1794–1864), *Halévy* (1799–1862), *Spontini* (1774–1851). There is another one, around the right corner of the building, of *Quinault* (1635–1688). These busts are by MM. Chabaud² and Evrard.

Above the projecting parts of the façade and above the groups already described, are four round-headed tympana containing groups in high relief; and above these, at the two ends of the cornice, are two colossal

¹ It must be remembered that all these subjects were prescribed by the architect with his injunctions that their lines must accord with the architectural lines and proposed effects of the building.

² Louis Félix Chabaud (1824–1902: P. de R., 1848; Med. 3rd cl., 1853, 1857, 1859 and 1863), was born at Venelles, Bouches-du-Rhône. His P. de R. and half of his other prizes were taken under “*gravure en médailles*.” In 1864 he distinguished himself by a bas-relief on the abolition of slavery.

groups. The four groups in high relief are so evidently prescribed and decorative that they cannot be considered works of free sculpture. In the tympanum on the right — H. 2 m. 25. Larg. 9 m. Par. M. Gruyère¹ — are two figures representing *Painting* and *Sculpture*. In the center is an escutcheon on which is engraved: "Painting, Sculpture." On each side is seated in profile on the ground a draped woman with her back to the escutcheon, her legs partially stretched out and her face partially turned to the front. On the right, *Painting* holds a palette in her left hand partially hidden by her left knee. In her right hand which rests on the ground she holds brushes. At her feet is a cupid. *Sculpture*, on the other side, holds a chisel in one hand and a mallet in the other. At her feet is another cupid and near him a bust.

In the other tympanum, the grouping is substantially the same. The two women represent *Architecture* and *Industry*. Instead of cupids they have genii at their feet. The woman on the left is draped, holds in her right hand a compass and in her left a roll. The genius at her feet has a gilded flame springing from his forehead and carries a torch of which the flame is also gilded. The other woman is partially nude. She wears a necklace. In her right hand is a shuttle: in her left a hammer. Both of these objects are gilded. Her genius, also with a gilded flame on his forehead, offers her a gold cup. Near him is a beehive and a driving-wheel.

¹ Théodore Charles Gruyère (1813–1885: P. de R., 1839; Med. 3rd cl., 1836; 2nd cl., 1843; 1st cl., 1846 and 1857; ✕, 1866; Med. 2nd cl., 1867 E. U.), was born and died in Paris. But little known apart from these works.



Fig. 186.—Gardet. Char de la Victoire. (Paris)

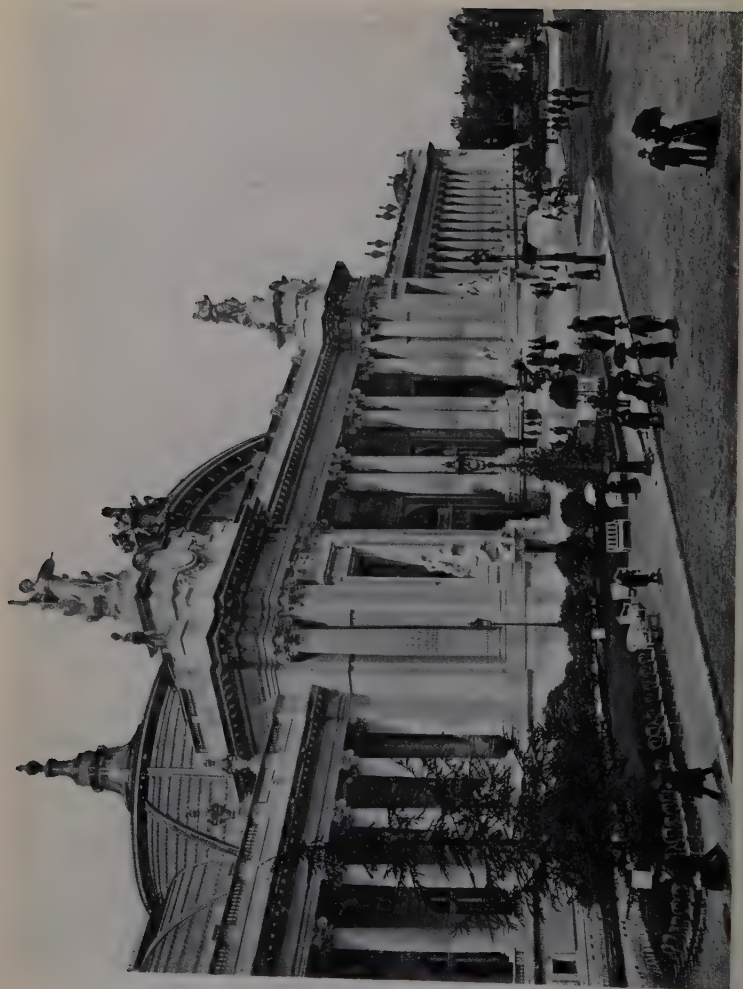




Fig. 188.—Petit Palais. (Paris)



Fig. 189—J. L. Gérôme. Tanagra. (Musée du Luxembourg)

Between these two, and on the attic itself, are many smaller groups, but all of a purely decorative character. On top, and at each end of the attic, is a colossal group distinctly visible from in front of the building.

These groups by Gumery ¹ (Charles Alphonse) are 7 m. 50 (about 25 ft.) high, and rest on pedestals which are 5 m. 50 (about 18 ft.) long.

The one on the left is called *Harmony*, and consists of three figures. Harmony is a female figure standing erect and draped with the exception of the right arm and breast. Rays proceed from her head. She lifts her right arm in a noble gesture and holds the lyre with the left. At her feet are outwardly crouched in profile two semi-nude, winged, female figures each holding a trumpet on her knees.

The other group, called *Poetry*, is similar in composition and but slightly different in detail. The figure of Poetry is entirely draped, holds a long scepter with the elevated left hand, and in the right a crown and a roll: while each woman holds a crown in her hands. On the gable over the Proscenium are three colossal bronze groups. In the center and at the summit of the gable *Apollo*, *Poetry* and *Music*. Height to the top of the lyre, 7 m. 50. L. du Socle 4 m. Par M. Millet ² (Aimé).

Apollo, standing upright to the front, with slight drapery falling behind from his shoulders, holds the

¹ Charles Alphonse Gumery (1827-1871: P. de R., 1850; Med. 3rd cl., 1855; 2nd cl., 1857, 1859 and 1863; 1st cl., 1867 E. U.; ✕, 1867.

² Aimé Millet (1819-1891: Med. 1st cl., 1857; ✕, 1859; Med. 1st cl., 1867 E. U., O. ✕, 1870; Med. 1st cl., 1878 E. U.), was born and died in Paris.

lyre in his two hands and above his head. On his left is Poetry, seated outwards in profile, with her head turned slightly to the front. She is completely draped, holds up a stylus in the right hand with which she is about to write on tablets that she holds in her left hand, resting them on her left knee. On the other side of Apollo is Music in a similar position with her face a little more to the front. Both hands rest on a tambourine which she holds on her right knee. She is clothed in a split tunic. Her legs are bare: her feet shod with cothurni.

The bronze *Pegasus* groups at either end of the gable are by M. Lequesne.¹ They are each 5 m. high and on pedestals 2 m. 50 long. In each, Pegasus rears and is restrained by a woman. In the left group the woman restrains with the left hand while elevating the right hand, so that more of her back is shown. In the other group, more of her front is seen as she still restrains with her left hand, while her right is down by her side.

There is a profusion of sculpture all over the building within and without, but the works already mentioned are those where sculpture shows a greater degree of independence.

THE GRAND PALAIS AND THE PETIT PALAIS

The demolition of the Palais d'Industrie on the Champs Elysées to make way for the new Avenue, Alexandre III; the opening of the Avenue; the building of the Pont Alexandre III to connect it with the

¹ Eugène Louis Lequesne (P. de R., 1844; Med. 1st cl., 1851 and 1855 E. U.; ✕, 1855).

Esplanade des Invalides and the building of the Grand and Petit Palais on either side of it, were grand events in the artistic world of Paris. The buildings were intended not only to add to the splendor of the International Exposition of 1900 and to celebrate the new Russian Alliance, but to be permanent homes of art; the larger palace to take the place of the Palais d'Industrie, the smaller one to contain works of art belonging to the city. The architectural problems and difficulties and the history of the enterprise, may not be discussed in this article, which must be limited to a brief description of the sculpture selected to ornament the bridge and the buildings. The committee having the buildings and the bridge in charge, together with the architects, selected the subjects in a measure and distributed them among the foremost sculptors of the day. So far as practicable, the same course was followed as in the building of the Opera House. Owing to shortness of time very few of the works designed were finished in time for the Exposition. But all were subsequently completed.

Owing to the number of competitors and the closeness of the competition, it was finally decided to give the building of the Grand Palais to three architects. The principal façade on the new avenue was assigned to Deglane; the opposite side, on the Avenue d'Antin, to Thomas; while the interior and the ends on the Champs Elysées and the Cours la Reine were given to Louvet. The principal façade consists of a colonnade of Ionic columns 240 m. long and 20 m. high, broken in the center by a lofty portico with projecting pylons on each side of it. Between the pylons are four double

columns between which are the three main entrances to the building. On top of the pylons and in front of them are groups; while in front of the double columns are single statues. None of these works are very remarkable, but they are interesting as showing the prevailing style of French sculpture at the beginning of the present century. On the left pylon is a group called *l'Art* by Raoul Verlet, p. 267, and on the right one a group called *La Paix* by Lombard.¹ In front of the left pylon, a group called *Admiration* by Gasq;² in front of the right pylon, a group called *l'Inspiration* by Boucher, p. 262. The four single statues in front of the double columns are, from left to right: *l'Architecture* by Carlès, p. 266; *La Peinture* by Camille Lefebvre;³ *La Sculpture* by Cordonnier, p. 262; and *La Musique* by Labatut.⁴ These are nudes distinguished from one another only by the instruments they bear. The groups also are mainly studies in the nude without distinction or character.

¹ Edward Henri Lombard (1855— : Med. 2nd cl., 1880; P. de R., 1883; Med. d'arg., 1889 E. U.; ✕, 1894; Med. d'or, 1900), was born at Marseilles. He was made a professor at the Ecole des Beaux Arts in 1900.

² Paul J. B. Gasq (1860— : Prix de Rome, 1890; Med. 2nd cl., 1893; Med. 1st cl., 1896; ✕, 1898; Med. d'or, 1900), was born at Dijon and has especially distinguished himself by his busts.

³ Camille Lefebvre (: Med. 3rd cl., 1884; 2nd cl., 1888; Med. d'arg., 1889 E. U.; Med. d'or, 1900 E. U.; ✕, 1901), was born in Paris. He is to be distinguished from

Hippolyte Lefebvre (1863— : P. de R., 1892; Med. 2nd cl., 1896; 1st cl., 1898; Med. d'or, 1900; M. d'H., 1902; ✕, 1902), who was born in Lille and whose group of the *Jeunes Aveugles* for which he obtained the Med. d'Hon. in 1902 is one of the attractions of the Luxembourg Museum.

⁴ Jacques Jules Labatut (1854— : P. de R., 1881; Med. 3rd cl., 1881; 2nd cl., 1884; d'arg., 1889 E. U.; 1st cl., 1893; ✕, 1894; Med. d'arg. 1900 E. U.), was born at Toulouse, *Caton d'Utique* (Ville de Paris), *Raymond VI. comte de Toulouse* (Capitole de Toulouse).

Along each side of the colonnade, and starting between the first and second column, are distributed four statues. Those to the left are: *Roman Art* by Clausade;¹ *Greek Art* by Béguine;² *Egyptian Art* by Suchetet;³ and *Asiatic Art* by Barrau. On the right are: *Art of the Middle Ages* by Boutry;⁴ of the *Renaissance* by Enderlin;⁵ of *Louis XVIII* by H. Lefebvre,⁶ and *Contemporary Art* by Charpentier. None of these works are particularly attractive, but are good specimens of artistic anatomy and pose.

At the two extremities of the colonnade and surmounting the corners are grand and effective colossal quadriga by Récipon,⁷ one symbolizing *Harmony* over-

¹ I. Louis Clausade (: Med. 2nd cl., 1894), born at Toulouse about 1860, died about 1900. Very little to be found about him.

² Léonard Michel Béguine (1855– : Med. 3rd cl., 1883; 2nd cl., 1887; d'arg., 1889 E. U. and 1900 E. U.; 1st cl., 1902; ✕, 1904) was born at Uxeau (Saône et Loire). His principal work is a monument "A la mémoire des enfants de Bourbon-Lancy morts pour la patrie." Bourbon-Lancy is a little town about two hundred miles southeast of Paris, not far from where Béguine was born.

³ Auguste Suchetet (1854– : Med. 2nd cl., 1880; Med. d'or, 1889 E. U.; ✕, 1895; Med. d'or, 1900 E. U.) was born at Vendœuvre sur Barse (Aube), not very far from Lyons, where are some of his best works.

⁴ Edgar Henri Boutry (1857– : P. de R., 1887; Med. 2nd cl., 1891; Med. bronze, 1900 E. U.; ✕, 1903) was born at Lille, where he resides devoting himself to teaching his art.

⁵ Louis Joseph Enderlin (1851– : Med. 3rd cl., 1880; 2nd cl., 1888; Med. d'or, 1889 E. U.; ✕, 1902) was born at Alsch, near Bâle. He is both sentimental and serious, classical and solid. His groups of children are celebrated: *Batailles d'Enfants*, a bronze at the Square de Grenelle; *La Musique*, at the Hôtel de Ville. He is also the author of the monument to Pasteur at the Institut Pasteur. An excellent, reliable and popular artist.

⁶ See note, p. 288.

⁷ Georges Récipon (: Med. 3rd cl., 1890; ✕, 1890; Med. d'arg., 1900; Med. 1st cl., 1901) was born in Paris in 1860. His father Paul Edmon Récipon was a distinguished designer for bronze and precious stones. The doors of the Madeleine are by him. The son at first de-

coming *Discord*; the other, *Immortality* outpacing *Time*. The action of the horses is very spirited. The groups make a fine impression.

The entrance from the Champs Elysées is surmounted by a bas-relief by Theunissen¹ entitled *The Arts and Sciences Paying Homage to the New Century*. On either side of it is a group: *Night* by Sicard, p. 273, and *Aurora* by Soulès.²

Over the principal entrance from the Avenue d'Antin is a large gilded group by Tony Noël,³ of *Apollo* and the muses of *Music* and of *Dance*, and on each side are equestrians by Falguière, p. 220, and Peter, p. 252.

These are only the principal ones of the numerous works of sculpture which adorn the building. To describe them all would require a volume. By comparing them with the sculpture of the Opera House, the growth and changes in the art may be clearly seen. The sculpture of the Petit Palais and of the bridge is of the same character; ornate, showy, overdisplay

voted himself to painting, but since 1889 has excelled in sculpture, particularly in portrait sculpture. His groups on the Grand Palais are regarded as the greatest of his works.

¹ Corneille Henri Theunissen (1863— : Med. 3rd cl., 1891; 2nd cl., 1896; ✕, 1902) was born at Anzin (Nord). Most of his works are in the north of France. The chief of them is the monument at St. Quentin commemorative of the city's defense against the Spaniards in 1557.

² Félix Soulès (1857–1904: Med. 2nd cl., 1889; 1st cl., 1892; ✕, 1896) was born and died at Eauze (Gers). "His works are distinguished by a beautiful simplicity of line and a great elegance of form" (Larousse). One of his works, *L'enlèvement d'Iphigénie*, is at the Luxembourg.

³ Edmé Antony Paul Noël, known as Tony Noël (1845–1909: P. de R. 1868; Med. 2nd cl., 1872; 1st cl., 1874; ✕, 1878; 2nd cl., 1878 E. U.; Gr. Prix, 1889 E. U.; Jury, 1900), was born and died in Paris. By him also is a statue of Houdon at Versailles and a group of *Gladiateurs* near the Palais des Thermes. Most of his works are in private collections.

of the nude where drapery would add to artistic effect, absence of dignity or character.

Over the entrance to the Petit Palais is a large composition by Injalbert, p. 259, supposed to represent the city of Paris surrounded by the Muses and supporting the Seine, triumphantly uniting the Ocean and the Mediterranean. On the right of the entrance is a group of the four seasons by L. Convers¹ and on the left a group of the Seine and its banks by Ferrary.² The meanings need explaining. They could not be divined. Others would do as well. The nude is the only conspicuous feature. High up above these groups, on top of the pylons enclosing the entrance are two works by St. Marceaux called the "Genius of Painting" and the "Genius of Sculpture." To Hector Lemaire and Desvergnès³ was committed the decoration of the rear of the Petit Palais. Frémiet, Steiner,⁴

¹ Louis J. Convers (1860- : P. de R., 1888; Med. 3rd cl., 1892; 2nd cl., 1894; Med. d'or, 1900 E. U.; ✕, 1900; 1st cl., 1909) was born in Paris. By him may be seen at the Institut a group of *La Légende et le Passé*. In 1910 he produced a group called *Inspiration and Harmony* which has been purchased by the state for the new Conservatoire National de Musique et de Déclamation.

² Désiré Maurice Ferrary (1852-1904: Med. 3rd cl., 1879; P. de R., 1882; Med. 2nd cl., 1886; Med. d'arg., 1889 E. U.; ✕, 1891; Professor à l'Ecole des Beaux Arts) was born at Embrun (Hautes Alpes) and died at Neuilly sur Seine, near Paris. His *Decapitation of St. John* is accepted as his best work. He was fond of fashioning multi-colored statuettes and articles of jewelry which brought him more pecuniary reward than artistic commendation.

³ Charles Jean Cléophas Desvergnès (1860- : P. de R. 1889; Med. 3rd cl., 1895; d'arg., 1900 E. U.; ✕, 1903) was born at Bellegarde (Loiret). His high relief in the church of Nôtre Dame de Bonne Nouvelle of Paris called *Humanité Consolée* is justly admired. He has lately exhibited very pleasing small groups and statuettes for home ornamentation to which the present style of French sculpture is well adapted.

⁴ Clément Léopold Steiner (1853-1899: Med. 1st cl., 1884; Med.

Granet,¹ Lenoir,² Michel,³ Coutan⁴ and Marqueste all contributed to the decoration of the Pont Alexandre III. The mind becomes deadly tired of such superabundance of ornamentation: such lack of solidity and dignity in both architecture and sculpture.

The comparatively young sculptors of the Grand and Petit Palais are all skillful and talented artists, capable of giving artistic expression to suggested ideas though not prolific in grand ideas of their own. They understand and preserve admirably the technic of their art, an art which, fortunately, does not admit of the vagaries, eccentricities and exaggerations which are permitted French painting.

THE GARDEN OF THE PALAIS-ROYAL

There are interesting modern sculptures in the Garden of the Palais-Royal, notably the statue of *Camille Desmoulins*, by Boverie (1905), erected on the spot where, on July 12, 1789, Desmoulins called the people to arms two days before leading them to the

d'or, 1889 E. U.). By him in the Jardin du Luxembourg is a group called *Berger et Silvain*, also a statue of *Ledru-Rollin* in the Mairie of the XI Arrond.

¹ Pierre Granet (1845(?)–1910: Med. 2nd cl., 1874; Med. d'or, 1889 E. U. and 1900 E. U.; ✕, 1900) was born at Ville-neuve d'Ornon (Gironde). He was an artist of energy and assurance. His bronze busts were admirable. He had two at the Salon of 1910, the year of his death.

² Alfred Lenoir (1850– : Med. 2nd cl., 1874; 1st cl., 1875; 2nd cl., 1878 E. U.; ✕, 1886; Med. d'or, 1889 and 1900 E. U.; ✕ O., 1900).

³ See page 265.

⁴ Jules Félix Coutan (1848– : P. de R., 1872; Med. 1st cl., 1876; ✕, 1885; Med. d'or 1889 E. U.; ✕, O. 1889; Gr. Prix, 1900 E. U.; I., 1900) was born in Paris. Many of his works are in Paris and in several cities of France.

capture of the Bastille. It gives life-like expression to his fervid eloquence.

MUSÉE GALLIERA

The Musée Galliera is another building which is to be visited for its sculpture. It was erected between the years 1878 and 1888 by the Italian Duchess of Galliera and was intended to hold her collection of works of art. When she died in 1888 it was found, however, that she had left the palace to the city of Paris, but her collection to her native city, Genoa. Since entering into possession the city has used the building as a museum principally for tapestries and marbles, but also for bronzes, cameos, enamels and minor works of art.

The entrance consists of three arcades with statues of *La Peinture* by Chapu, p. 232; *L'Architecture* by Thomas, p. 245; and *La Sculpture* by Cavelier, p. 217. In the center of the vestibule is a group of *Daphnis et Cloé* by Gilbert,¹ and surrounding it, statues by Vital-Cornu, Roufosse, Béguine, p. 289, and Fontaine.² Scattered about the building are good specimens of Boucher, Rodin (*Victor Hugo*), Dalou, p. 238, Barrau, Pézieux, Mathurin Moreau, Valton, Turcan, Gardet, p. 274, etc.³

Art students must not neglect the Musée Galliera.

¹ Ernest Charles Demosthène Gilbert (: Med. 3rd cl., 1873; 2nd cl., 1875; ✕, 1879; Med. d'or, 1889 E. U. and 1900 E. U.) was born in Paris.

² Emm. Fontaine (Med. 3rd cl., 1893; 2nd cl., 1896; Med. d'arg., 1900 E. U.; 1st cl., 1904; ✕, 1910) was born at Abbeville.

³ See Additional List of Modern Sculptors, p. 348.

Additions are being so frequently made to its collection that complete descriptions cannot be long-lived.

THE LUXEMBOURG

Tanagra (Fig. 189), by J. L. Jérôme, at the Luxembourg, is one of the many statues that should be seen.

APPENDIX

HEGEL

HEGEL (Georges Wilhelm Frederick) was born at Stuttgart Aug. 27, 1770, and died in Berlin Nov. 14, 1830. His philosophy is founded on the philosophy of Schelling (Frederick Wilhelm Joseph) born at Lionberg in Würtemberg Jan. 27, 1775, died at Ragatz, Switzerland, Aug. 24, 1854.

Hegel begins as follows the third part of his work on æsthetics; that is the part devoted to arts considered separately and, in a measure, independently of one another.

The first part of our investigations related to the general apprehension and to the true existence of beauty both in nature and in art; the truly beautiful and the truly artistic; the ideal, in the undeveloped unity of its fundamental existence apart from any special meaning and apart from its various ways of manifestation.

This concise, native unity of artistic beauty unfolds itself in the second place into an abstraction of artistic forms of which the meaning corresponds to the meaning of the conception, and which the artistic spirit must produce from itself and fashion into beautiful and divine and human appearances.

What is lacking in these two propositions is realization in exterior elements. For although we have not

only considered the ideal by itself, but also in its three manifestations of symbolic, classic and romantic art, we have only considered it in its relation to the complete expression of the meaning of something within and subjective, and its representation on outer appearances. So this realization is only of value in showing the inner production of art in the circle of general world-wide manifestations, and how they differ.

It is the nature of the beautiful to make itself objective in a work of art for immediate observance by the senses for sensible apprehension. In fact it is only in this form of its existence that beauty becomes a beautiful thing, the ideal. So must we, in the third place examine this sphere in which the work of art makes itself manifest in the element of the sensible,—for it is only in this way that the work of art becomes really concrete, an absolute, independent and individual unity.

Inanimate matter made beautiful by form. As the human body is the most beautiful of forms, the nearer the form given to inanimate matter approaches to the human form, the more beautiful the inanimate matter will become.

HEGEL ON SCULPTURE, Vol. II, p. 365

Sculpture considered in general realizes the wonder that spirit is entirely incarnated in matter and so forms its exterior appearance as to be present in it and to recognize in it the appropriate form of its own inner self. What we have to consider in this apprehension is first the question how spirit is able to represent itself in material that has extension but

is without life; and second how must inorganic matter be manipulated in order to represent spirit in beautiful and lively form. What we must principally apprehend is the unity of the two orders, the *ordo rerum extensarum* and the *ordo rerum idearum*, or the union of mind and matter¹ — the first beautiful union of soul and body in so far as the hidden spirit of sculpture shows itself only in bodily presence. In the third place this union corresponds to what we have already learned to be the ideal of classic art forms so that it results that the plastic of sculpture is the special art of the classic ideal.

THE ESSENTIAL SUBSTANCE OF SCULPTURE

The element in which sculpture realizes its ideas is, as we have already seen, the first and still general creation of space-filling matter (matter that fills space that has three dimensions, and that is in its primitive condition, before being touched by the hand of man), to which no other art action has as yet been applied than the general dimension of space and such space forms as may combine these dimensions in beauty. This abstract side of palpable material corresponds best as to its character to the activities of the objective spirit in so far as spirit has not yet distinguished between its own general substance and its corporeal existence and therefore has not yet conceived of subjective and independent existence.

Here two points are to be made. Spirit as spirit is always subjective, an inner knowledge of itself, I.

¹ From Spinoza, "Eth. n. prop." 7.

This I, however, can separate itself from the knowing, willing, representing, feeling, and accomplishing which constitute the general and everlasting substance of the spirit, and confine itself to its own individuality and personality. Then it is, that absolute subjectivity appears independent of the truly objective essence of the intellect and is only related to itself as formless spirit. By means of self-sufficiency, for instance I can, on one side consider myself as entirely objective and be content with myself on account of a moral act. Nevertheless as self-sufficient I withdraw myself from the character of the act and as an individual, as this I, separate myself from the general character of the intellect in order to compare myself with it.¹

To the inorganic nature of the intellect as artistically manifested in architecture the intellect itself is opposed because it is only a work of art that can contain and represent the substance of the intellect. (What Hegel means by this sentence is not clear.) Ch. Bénard translates it as follows: "To inorganic nature, the first manifestation of intellect as it appears artistically fashioned in architecture, the intellect itself is opposed. It hereafter must be the true foundation of works of art and of artistic representations. Architecture can only offer a vague and imperfect symbol."

What they both probably mean is that there is so much that is material and merely useful in architecture that it affords little opportunity for the display of purely artistic principles. Yet this can hardly be because nowhere better than in architecture can be

¹ This should be preceded by Hegel's introduction to sculpture, Vol. II, p. 353.

better displayed the beauty of proportions and the grandeur of mass; while Christian faith, hope and all Christian aspirations and sentiments are better expressed artistically in Gothic architecture than in any other art. It is entertaining to try to follow the ideas of writers on æsthetics, but it must be remembered that art ideas are too subtle for language and that art apprehensions are too individual to be made generic.

The necessity of this progress (from architecture to sculpture) we have already discussed. It lies in the apprehension of the intellect which differs in its subjective oneness from its objectivity. The intellect shows its inner self to a certain extent in architectural handling but without entirely subjecting the objective and making it the adequate expression of the intellect which should only make itself appear. Art therefore withdraws itself from the inorganic which architecture, though bound by the laws of weight, is trying to bring nearer to the expression of the intellect, and retires within itself in order to reappear in a higher truth and unmixed with the organic. On the way of the return of the intellect to itself and away from mass and matter we meet sculpture.

The first step, however, taken in this new region does not indicate the return of the intellect to its inner subjectivity as such, for in that case the representation of what is within would require an ideal representation, but intellect only indicates itself so far as it can be expressed in bodily form and has in bodily form its homogeneous existence. The art which would indicate this standpoint of the intellect will be called

upon to make evident the appearance in material of individual intellect, and in some evident and particular material, — as even speech. Speech is a sign of the evidence of the intellect, but an objective one which instead of making use of a concrete material, employs sound, movement, the tremors of a body and the abstract air, as manifestation of intellect. Immediate incorporation on the other hand is matter occupying space; stone, for instance, wood, metal, clay, in full possession of the three dimensions. The form, however, which is proper to the intellect is its own particular existence by means of which sculpture makes the intellect apparent in roomy totality.

In this respect architecture and sculpture occupy the same standing in so far as they use sensible things as sensible things, matter in its material and sensible form. But sculpture differs from architecture in that it does not use the inorganic as something opposed to the intellect, to be formed into a suitable surrounding which, however, has its use outside of the intellect, but reproduces the intellect itself with its appropriateness and its independence in a bodily form appropriate to it and to its individuality. It unites intellect and form and presents them as one and inseparable. The position of sculpture thus frees itself from the object of architecture which is only to serve as an outer nature and surrounding for the intellect, and assumes its free and independent position. In spite of this difference a work of sculpture remains in essential relations to its surroundings. A statue, a group, much more a relief, cannot be made without consideration of the position it is to occupy. You

cannot first execute a work of sculpture and then consider where it is to be placed. But even in its conception it must be considered in connection with the dimensions and local site of given surroundings. From this point sculpture has particular relations to architectural spaces. The first object of sculpture was the production of temple images to be erected within the cellæ as in Christian churches painting decorates the altars. Gothic architecture also shows the connection between sculpture and its own elements. Temples and churches are not the only places for statues, groups and reliefs. Halls, staircases, gardens, public squares, triumphal arches and single columns are adapted to, and improved by, sculpture. Apart from these accessions every statue must have its pedestal. So much for the relations and differences of architecture and sculpture.

If sculpture be compared with other arts, poetry and painting seem the two to be considered. Both single statues and groups present spirit in full bodily presence, that is man as he actually is. Sculpture therefore seems to possess the truest method for presenting spirit, while both painting and poetry seem in comparison unnatural. Painting instead of employing the physical dimensions of space which bound man's person and all natural objects, only makes use of a surface, while speech in a still less degree represents the actual as it only gives such a representation of it as can be conveyed by sound.

In fact, however, the opposite of this is true. While sculpture seems to monopolize the expression of nature, the hard material used in the process is not

fitted for the exhibition of spirit which expresses itself in words and deeds. In the expression of spirit sculpture must rank behind poetry. In the fine arts plastic exactness is of course of great value, for living form is presented to the eye. Poetry, nevertheless, can describe man's outer appearance, his hair, forehead, cheeks, shape, clothing, pose, etc., even if not with the exact precision of sculpture. Moreover, where poetry fails, the imagination can supply. Poetry does not require exact precision in its representations; but, above all, it shows man in action with all his motives, the uncertainties of his fortune, his surroundings, with his sentiments, his speeches, the disclosures of his feelings and his exterior happenings. These things sculpture cannot give at all, or only in a very imperfect manner. Sculpture cannot give the subjective self in its particular existence and feeling, much less as can poetry in a succession of manifestations. Sculpture can only give what is general in the individual — human generalities — and only as they can be expressed in bodily form, and then only as they appear for a moment without successive, living, progressive action.

In these respects sculpture is also inferior to painting. For the expression of spirit imparted in painting by the color and the lights and shadows given to the countenance, not only gains in material exactness in a purely physical sense, but also gains a greater correctness and vitality of psychological and pathological appearance. One might think therefore that to be more effective sculpture had only to add to its advantages in the way of the dimensions of space the further advantages offered by the art of painting;

and that it must have been through obstinacy, poverty or ignorance of execution, that it was led to limit itself to one side of reality, the side of material form, and to keep itself away from the other, just as outlines and engravings may be regarded as mere make-shifts. Such arbitrariness, however, is not to be mentioned in true art. Form, as the object of sculpture, is, in fact, only the abstract side of concrete, manly life. It forms no variety of particular colors or movements. But this is no accidental want, but a limitation of material and of method of representation required by the conception of the art.

For art is a product of the spirit, and of the higher and thinking spirit. Every work of art has as its object a certain content and therefore a particular method of artistic realization different from all other methods. It is with art as with the different sciences: geometry only occupies itself with space; law with right; philosophy with the explanation of the everlasting idea and with its independent presence in things. And these separate sciences differ in themselves and in their development so that no one of them fully represents the truly concrete existence as understood by ordinary consciousness. Art, as a creation of the spirit, goes step by step and divides things which in their nature are divided in thought, though they may not be divided in reality. Art holds fast to its division in order to develop each in accordance with its peculiarities.

Therefore among those materials occupying space which art makes use of, the mind must distinguish and hold apart life as contained within certain dimen-

sions, and the abstract form of the body from the livelier and more striking particularities of the body which appear in the diversity of color. Sculpture stops short at the first notion and regards man's form only as stereometric body and as only occupying certain dimensions in space. Of course the work of art that has anything to do with the senses must have an immediate tendency towards something that permits particularities. But the first art that occupies itself with man's person as the expression of spirit confines itself to the general expression of natural existence; to simple appearance and existence in light, and without considering the relations of light to shadow which lead to color. This is the point sculpture occupies in the evolution of art. As the plastic arts have not the power possessed by poetry of presenting in one form and together all artistic impressions as a totality, they therefore must keep these impressions apart while the totality goes to pieces.

As a result we have on one side objectivity which, so far as it is not the representative of spirit, is in contrast to spirit, mere inorganic nature. This objectivity, this inorganic nature, architecture transforms but only transforms into an indicating symbol which has no spiritual significance in itself. To this objectivity is contrasted the other extreme, that is subjectivity; the soul, sensations in all the particularities of their movements, dispositions, sufferings and all their inner and outer movements and deeds. Between the two we recognize a distinct individuality though not yet the spiritual individuality, deeply sunken in the center of the subjective consciousness, but an in-

dividuality wherein, if no subjective oneness, there still rules the substantial generality of the spirit with its motives and its characteristics. In this kind of representation which is no longer a mere opposite to the inner self, spiritual individuality shines forth, but not as a living individuality, that is, not a corporeality that is being constantly led back to the central point of spiritual oneness, but as an outwardly representative form into which spirit has indeed been poured, but without so far withdrawing within itself from the separation as to appear as a unit.

CLUNY

Cluny was founded in 909 by William the Pious duke of Aquitaine. It grew rapidly in importance and power. Under Odon (879–943) second abbot, it had already reached a position of great importance and became the head of a large number of the Benedictine monasteries of France. The authority of Cluny was the only authority recognized all over the territory which is now France. The political authority was divided until the reigns of Philippe-Auguste (1180–1223), Louis VIII (1223–1226) and Louis IX, Saint Louis (1226–1270) when the royal power became more powerful than the power of the monasteries and the monasteries were compelled to seek royal protection. Under Abbot Pierre le Vénérable (1122–1156) Cluny had under its jurisdiction over two thousand monasteries, not all in France, but many in Germany and some in Italy.

The great rival to Cluny was the Abbey of Cîteaux (near Dijon) founded in 1098 by Robert de Solismes.

Saint Bernard was Abbot of Citeaux in 1113. By the end of the thirteenth century the order of Citeaux had over seven hundred monasteries and a larger number still of religious establishments for women.

BARYE

From Bonnat's Contribution to Barye's Centenary

"Barye, I never saw, though I have ever cherished for him a veritable worship. Barye was, and is, one of my grand adorations. How often have I been to the Luxembourg only to see his *Jaguar dévorant un Lièvre!* How often have I crossed the garden of the Tuileries only to see the clutch of the *Lion au Serpent*; that tragic clutch so marvelously analyzed and modeled! Barye was secretive. I have read biographies of him written by men who must have known him well; who held his talent, his genius, in great veneration; and they were justified in their estimate. They give details of his works, of his manner of being and doing and of his character; but not one has revealed his secret; not one points out the source of his genius. He was quiet, taciturn, a silent observer — that I know. He was impassioned by his art. He held it in profound respect. He analyzed, measured, dissected, studied without intermission the bones and all the proportions of his models. This constitutes science; the admirable and prolific power which enabled him to produce so many *chefs d'œuvre* and which is by no means to be despised. But what I don't know, and would know, is what took place in his soul. Whence drew he his tawny instinct; his divination of cruel and infallible force; his love of strong shoulders which move so marvelously, so nobly, in their eternal truth!

At what moment of his life did this great man, who started as a graver's apprentice, find the grand sentiment which constituted his strength and his genius! Where did he first feel the inner vibration, the revelation of that beauty which draws man to God and almost makes of him a new creator; which warms and illumines the soul, which communicates ineffable joys and gives birth to a presentiment of the infinite and the eternity of bliss! O dear, great men who have felt these vibrations and have made others feel them! O Claude whose setting suns so tenderly caress the golden-crested waves! O Michael Angelo, whose giants dream austere and sublimely! O Beate, revealer of the sweets of heaven! O Rembrandt with thy infinite pity for the little, the humble, and the unhappy! How moved am I in writing your names: how devotedly I thank you for the emotions you have given me!

But to return to Barye. In default of those inner revelations which would give us the starting point of his genius; revelations which seem almost always to be wanting in the biographies of great men; let us not lose ourselves in conjectures but be content with what is known. He says of himself that he entered the studio of Bosio because he was so "keenly tormented by the desire to be a sculptor." He could not have stayed long with Bosio; for we soon find him in Gros' studio. What could have attracted him to a painter? Was there between the two an affinity of inspiration? Was it in the society of the painter of the *Bataille d'Eylau* that he conceived the heroic sentiment subsequently displayed in the *Thésée* and the *Centaur*? Or should we not rather look back to the

Egyptians and Assyrians for the source of the inspiration of his talents? Their works and the vases of the Etruscans he held in high esteem, contemplating them and studying them till the end of his days.

However profound and lively may be an artist's originality — and these terms are most applicable to Barye — it is difficult even with most acute perspicacity to distinguish absolute from derivative originality. Raphael, for instance, though he studied and copied everything about him; though he drew inspiration from all he saw, from everything he deemed superior to himself, is still the supremely original interpreter of grace and youthfulness. Would Michael Angelo, the giant, have painted the Sistine Chapel, had Signorelli not preceded him? Could the lord of drawing have invented those groups of Titans without the help of a suggestion? Not to go back so far; would our own marvelous school of landscape painting have had its light and its radiance without Constable? The topic is too important for this short study. Moreover it is not what Barye may have derived from others that attracts attention. It is not as a sculptor of the human form that he particularly excites admiration; — however excellent may be his group of the *Thésée* and of the *Centaure*; however admirable may be the mount of *Roger et Angélique*. What attracts and fascinates us is that which is absolutely his own, that which he exposes as a great and true master, and which will ever remain his unchallenged and incontestable glory. This, his domain, was the animal kingdom. The animal: true, living, excited, tragic, impassioned, trembling, fierce, cruel, ferocious, timid,

calm in its power, sure of its suppleness, of its speed, of the power of its jaws, and of the certainty of its clutch! Of these things would I have talked with Barye; would have heard from him whence came this love, so true, so profound, so intense.

Those who knew him say that in his features, in the breadth of his jaw, in the expression of his lips and in the form of his mouth, there was something of the animals he wrought. I painted his portrait for my friend, Mr. Walters of Baltimore. I, unfortunately, had but little to guide me; for I had never seen my subject. I depended upon the suggestions of Mme. Barye and upon photographs. Mme. Barye and her daughters declared that the picture was an excellent likeness, yet I had not put into it a bit of the ferocious expression of which his friends and his pupils have often spoken. He spoke little, I know. He must have been cold and excessively reserved. He had the scornful pride of men of worth who are but partially understood. His passion was concealed within him, hidden away in the depths of his soul. So it is with all great men. The weak show everything on the surface. What a marvelous observer! What sagacity of intellect! What an analyst! What extraordinary instinct! What admirable intuition of the brute creation! If he produced a stag, a serpent, an eagle, or a jaguar, he did it to the most minute characteristic detail. Nothing escaped him. If he modeled a doe, a fawn, he expressed all the delicacies, the timidities, the fine and elegant graces. The slightest timid movement was given with an unparalleled justness and charm.

Seeing them you would feel yourself transported to the vast woods where stand oaks of centuries of growth, and you hear far away the monotonous song of the coucou, or the sharp note of the pinnock. Who of us has not passed solitary hours in the midst of the grand calm of forests? The noise of a falling leaf, or of the restless grass; the hum of the wings of a fly, the slightest breath amid the tree tops, transport you I know not where. While the bright furze, the heather spreading its delicate flowers in the sun, the green leaf which way up cuts its pure outline against the blue sky, give you through the eyes inexpressible joys and rejoicing! And in the midst of this silence a slight noise awakens you from your sweet ecstasy. You see a tawny point emerging from a fern-bank. It is one of Barye's graceful favorites; shaking its tail, or pointing its timid ears, ready for flight at the faintest warning. While you, you hardly breathe for fear of disturbing its pleasure.

Barye, I am told, loved Barbizon. There he took his walks in the forest — solitary promenades for repose from the hard life of Paris. There he met his graceful models and caught their spontaneous movements, their most fugitive expressions. But timid and lowly creatures were only a rest, or a pastime, for him. It is not in rendering them that the intensity of his genius shines forth. What this impassioned man needed was the combats of great beasts, of the great carnivora. He longed for infected jungles; woods of thorny mimosa where the large-hipped lion is tracked with its tawny dress illumined with the burning fire-brands of its eyes. His soul craved the vision.

of elephants crushing tigers, of the gigantic boa shooting itself with lightning flash on the passing antelope and smothering it within its mighty rings. He delighted in a lioness crouching on a rock — sniffing space, her powerful muscles gathered beneath her, ready to spring upon the passing stag; or in herds of great elephants of antediluvian race, ploughing their way over plains and mountains beneath a fiery sun and overthrowing everything before them in their heavy march. There, there is the paradise of Barye! There is the world where his imagination loved to dwell! There, his true kingdom, a kingdom forever his own! No one before him had power to seize its scepter! No one before him could render the unconscious force of the lion with its massive shoulders; or the suppleness, and the cold cruelty, of the tiger and the jaguar.

Look at the group of the Tuileries. A lion is passing; a serpent bars his passage; that terrible paw falls! While the serpent, caught as in a vice, coils about himself, lost in agony, and in a supreme effort, though dying, seeks revenge; the mighty beast remains unmoved before his perfidious adversary. He hardly deigns to move his gigantic head. His mane but slightly bristles. He only answers with a low growl to the frantic hissings of his enemy. But the claws are working. That wonderful clawing tells the story. Admire it! The hairs are apart so that those terrible weapons may penetrate without hindrance; may play in the serpent's flesh. Cutting like nippers they have only to close up, to come together. Then the end! Then the drama will be over! Barye, in spite of this

chef d'œuvre, would do still better. Feeling the desire to render form more simply; to expose beauty of proportions more clearly and at the same time to give less prominence to manual dexterity; he executed the *Lion assis* which now adorns one of the entrances to the Tuileries. He presents the beast calm and without action. To make the grand divisions more distinct, the hairy coat with its rough finishing is partially discarded. The construction is thus made evident. The articulations are plainly given. There is no hesitation in the design which is full and strong. The grand line which, starting at the muzzle, goes to the tail, is superb. In looking at the bronze you experience a sentiment of force moderated by beauty. The lion is seated on his haunches and looks straight forward. But in this world of savage life, a world so rich and varied and to which Barye is indebted for so many of his *chefs d'œuvre*, I give the palm to the tigers and to their family, the panthers and the jaguars. Look at his tiger "*qui marche!*" It is a pure marvel. Often in my youth I wandered to the menagerie and there, attracted and held by the beauty of the great beasts, passed many an hour, close to the cages, lost in the contemplation of those superb felines mechanically measuring with their steps the floor of their too narrow prisons. The heavy paw moves with an admirable suppleness. The shoulder blades rise and fall. All the limbs move with an ease full of grace and harmony. One is fascinated, ensnared, and remains rooted, held fast by a thoughtless contemplation. If a dog should pass near the cage, the tawny beast stops abruptly, lifts his strong head and fixes his glowing

eyes. Then, the emotion passed, he resumes his sad march; the glow of his eye goes out; he lies down and yawns showing glistening fangs in his cavernous mouth. Poor prisoners, created for bounding through space and for living beneath an ardent sun in limitless liberty; yet doomed to vegetate in cages in the damp mists of Paris, amid the fogs of the North!

The carver's apprentice, too, undoubtedly many a time played truant. He too passed many contemplative hours with his fresh cheeks pressed against the bars of the cages. His heart beat at the revelation of the beautiful as he anticipated the day when he would wrestle with those proud models. He kept his word, and he came off conqueror.

Look at his tiger. Everything is most marvelously rendered; proportions, suppleness of limbs, ampleness of movement, carriage of the head, size and development of the jaw, roughness of coat, blinking of the eyes. It is complete and admirable. And if from the tiger Barye passes to the panther, puts him in ambush and hurls him on a stag, it is equally admirable. The panther springs, and falls on his victim with all his weight and with infallible precision, while he seizes him by the throat with his terrible teeth and holds his back and his breast in the large grip of his outspread paws. In addition to these fearful weapons, the savage beast uses his weight to stop and paralyze the spring of the timid animal which, conquered by force, thunder-struck, crushed by his executioner, lowers his head, and trembling, bathed in sweat, with the death rattle in his throat, utters one last cry of supreme agony!

Last I come to his *Jaguar dévorant un Lièvre*. I

think all agree that this is the *chef d'œuvre* of the *chefs d'œuvre* of this man who produced so many. It is as beautiful as *l'Esclave* of Michael Angelo in the Louvre. In its jaws the jaguar has seized the hare by the flank. The right paw advances and tears the victim's entrails; while gently settling down, his belly to the ground with the crawl of a serpent, the jaguar begins his feast in the gloom of his lair. He is already tasting with the joy of a ferocious intensity; "with a gourmand voluptuousness of blood" as Edmond de Goncourt puts it in his penetrating description. His ears are close to his neck of which the strength is shown by massive muscles. Nervous shiverings run along his spine to the last vertebræ of his tail. His savage eyes converge most terribly and have the fixity of the eyes of a viper. Woe to him who should approach to rob him of his prey! From this marvelous bronze thus conceived and executed there arises a most extraordinary impression of ferocity and savageness. It is genius!

Barye is one of the greatest artists of the century; I do not hesitate to say, of all the centuries. If I had to make a comparison I should think of Balzac. Barye possessed the instinct of the animal kingdom and rendered it with a power equal to that which Balzac shows in his impassioned researches into the heart of man which he reveals so strongly. Each has left an indelible mark. They may be equalled; but I doubt it. They can never be surpassed." ¹

¹ To seize the immortal spirit resident in matter, be the matter animate or inanimate, to purify it of all dross and to make it in its pure essence so plain that all can see it, is the mission of art.

Barye, as we speak of perfection, was perfect. No man has lived who

CARPEAUX'S *La Danse*

Translated from "Le Nouvel Opéra" by Charles Garnier

"And now let us pass to the group by Carpeaux. If I dwell at length on the various phases through which this group has passed, it is because there have been many rumors, more or less incorrect, circulated in regard to this subject, and it seems to me that it will not be wholly uninteresting to know the truth about, and all the anecdotes connected with, a work which, in spite of all its faults, is certain to remain as a type of modern statuary.

When it came time to obtain from the Minister the orders for the statuary for the new Opéra, I suggested Carpeaux to execute one of the statues seated in the grand entrance-hall, and Cavelier to do one of the groups for the façade, but Cavelier, who at that time was much occupied with the model of the great and beautiful composition which ornaments the palace of Longchamps at Marseilles, above the cascade, was unwilling to undertake the work which I wished

so drew out of the animal the spirit of the animal and made it so superbly and perfectly evident. In writing of him it is hard to keep oneself within the bounds of understandable language. In viewing his works, examine long and attentively. It will pay artistically to have every anatomical unit explained. Go with a surgeon. Knowledge and appreciation of art come indirectly and are not worth a farthing if they can be reduced to words. That the American, Walters, was among the first to estimate Barye is natural enough; for in France there roam no bison, formidable bears, or clawing tiger-cats; nor do the streams float alligators. There is no harm in having a little of the savage in one's atmosphere.

Barye's men and women are very commonplace. The action of his human groups is either constrained or exaggerated. Waste no time examining them.

In comparison with Barye's animals those by Cain, his successor, are as lifeless as pumpkins. No visitor to Paris has failed to see the huge, unhappy, frigid monsters of the Trocadero. — Ed.

to entrust to him. Therefore he declined the order, hoping, if another opportunity presented itself, to be able to do some work in the future — and, in fact, some time afterwards, he did model the fine statue of Glück in the entrance hall.

Naturally I regretted the decision of this conscientious and loyal artist and I had to endeavor to replace him. Though I knew well that Carpeaux was the terror of architects, I decided to offer the remaining group to him, since I had not only strong friendship for him, but also great confidence in his talent. He accepted the commission with great eagerness, and the Minister ratified my choice.

The four artists arranged among themselves the division of the groups and the choice of subjects, and, as a result, Carpeaux had the group representing *La Danse*. I then ordered made in plaster little models of the pedestals which were to support the groups; and of the walls against which they were to be placed. I gave to each artist a rough sketch of the outline, the required dimensions, and a sort of general scheme of composition. The sculptors set to work, and soon brought me their drawings. Those of Guillaume, of Jouffroy and of Perraud were entirely in the spirit of the models which they executed later, and required alteration in only a few minor details. This was not true of Carpeaux. He had composed his group in a manner which was undoubtedly remarkable, but which was entirely contrary to the plan that had been given him, and also unsuited to his subject. A man totally nude, standing and appearing to lean on a heavy club; a woman, also nude and standing as motionless as the

man; a sort of column, resembling a funereal monument, and above that, his feet caught in the wall, his body bent forward, and his wings floating like a plume, a sort of demon, his hand against his mouth, and his head touching the heads of the two other persons apparently whispering a secret to them. This sketch was astonishing, but not acceptable; the two foremost figures, upright and motionless, in no way represented Dance, nor did the demon who gesticulated above their heads bear the slightest resemblance to the genius of Choregraphy. On all those who saw the sketch it made the same impression — that of a group representing Adam and Eve tempted by the devil. I still have that sketch before me on my desk; I admire the ready skill of the artist; but to me it is always a scene from *Paradise Lost*, a scene before the fall, and one which would certainly serve to frighten away the gracious priestesses of the dance.

Carpeaux was not very greatly astonished by my refusal of his sketch, and I believe that if I had told him that he had illustrated the first chapter of the Bible, he himself would have refused to execute his first thought. He therefore consented with very good grace to seek another inspiration.

I, on my side, also sought for an idea that might be accepted, and that of a graceful dance around an inspiring genius, pleased me greatly. I made a very bad sketch of this idea, and my friend Boulanger, who arrived while I was at it, made a charming one which fully satisfied me. I showed these two drawings to Carpeaux who came to the Opéra the next day, telling him that if they suited him, I should be very pleased

if he would accept the idea. Immediately he took a pen and a piece of paper, and in a moment drew a few marvelous lines, a few curves composed in the most wonderful manner, and behold! five minutes later his whole group was planned. He followed this sketch closely when later he executed the group which made so much commotion in the world.

Carpeaux then made a drawing from this rough sketch, but insisted upon adding more figures, almost at the rate of one each day; so that in a short time there were *seventeen* in the group. I made him cut it down and return to our first design, which was more simple, though at the same time, full of life. Finally Carpeaux began his model, always with the same tendency to augment the number of figures, always with the same insistence on my part that he should confine himself to five or six; always with the same propensity to give to his group the most exaggerated dimensions, always with the same determination on my side that he should not exceed the prescribed limits. The struggle was long and heated. The sculptor was engrossed in his work without any regard to its suitability for its purpose; the architect beheld the building, but was more or less carried away by the passion of the sculptor. The latter scattering to the left and to the right, below and above, floating garlands, disheveled draperies, whirling masses of flowers; the former insisting that the outline at least should be more sober, more dignified, and demonstrating that these delicate ornaments and accessories were certain to break sooner or later. Carpeaux was not brazenly self-willed, and as soon as he was convinced of the

impracticability of certain details of his composition, he was perfectly willing to use more restraint — for a few days at least; for his zeal was sure to run riot again as soon as he was left alone with his model. O the letters we wrote on this subject, and the conferences we had! The result was that, in spite of his wishes, I made him cut down the size of his first group by more than a meter, and in spite of *mine*, he increased the dimensions I had given him by more than fifty centimeters.

I do not know which of us, in thus yielding, made the greater sacrifice. I know that, for my part, I had absolutely decided that if Carpeaux refused to listen to me, I would let him have his own way. I thought his model superb; I marveled at his composition; at his clay figures palpitating with life; and in short, I said to myself, “Well, if the monument suffers slightly from the exuberance of the sculptor, that would be a small misfortune; while it would be indeed a great one if I, obsessed with my own ideas, deprived France of a work of art which is certain to prove a *chef d’œuvre*.” I thought thus when I saw the model in clay, a model, in my opinion, far superior to the group he executed. But I still think the same, and I do not believe that I had the right to set myself up in opposition to a creation both powerful and personal, and which, in spite of all the critics may say to the contrary, is and will always be, to all, an unsurpassed work of art, and to some a masterpiece.

You do not expect, I suppose — and in any case your expectation would be vain — a description of the beauties or the imperfections of this famous group.

All the fine qualities and all the faults of the work have been discussed at length by the press and the public. I myself share the almost universal opinion — being slightly irritated at certain vulgar details, and very enthusiastic at the movement in the figures, and their living fascination. I understand the feelings of repulsion which certain sensitive people have experienced, but I understand better the excess of enthusiasm which was aroused at the sight of a work at once so modern, so alluring and so characteristic. If I were forced to range myself on one side or the other, I would not hesitate, and it would be among its devotees that I should take my place.

This does not prevent me from experiencing many regrets when I remember that this group was unveiled before it was wholly finished. This haste to present it to the public was the cause of certain negligences which of themselves were able to discredit the work of Carpeaux. If the flesh had been executed as well as it was in the model, if more delicacy had been used to soften certain brutal details, the group would have merited less the reproach of vulgarity which has been bestowed upon it, and I verily believe that the hypersensitive would have been less shocked than they were at the sight of this flesh, palpitating yet slightly withered, and at those bold strokes of the chisel, powerful yet slightly barbaric.

A few more months, a few thousand francs more, would have sufficed to perfect a work which was too hastily completed; but Carpeaux either would not or could not accord the one or the other. It was the time when the Emperor's prize — that prize of one hundred

thousand francs, which had been presented but once (to Monsieur Duc) — was to be awarded, and Carpeaux, confident of the success of his work, was absolutely determined that it should be finished at the fixed date. It was useless; for this group, through its very character, was destined to be violently discussed. It is evident that the jury, which was to award the prize, could not take upon itself to place in the front rank a work which was as yet poorly classed, poorly appreciated, and which, on the whole, in spite of its brilliant qualities, gave openings for too many criticisms to be placed above all the artistic creations of the past ten years.

But Carpeaux wished to enter the contest, and as it was his right to do so, it would have been very poor policy for me to try to dissuade him. I therefore hurried the masons to finish the pedestal and the ornaments for the wall in the background, while Carpeaux hurried his workmen, and on the day set, the scaffolding which covered the group was raised, unveiling the great work of the sculptor. It was then that I, and the workmen, perceived the unfinished condition of certain important parts; and we regretted that such a remarkable group should have been so carelessly executed in several details.

But aside from the necessity of having the group finished by a certain date in order to take part in the contest, the question of money was one of the causes determining the premature cessation of work. The group, in fact, cost Carpeaux dear, for he had to hire a large number of workmen. While his neighbors were paying twelve or fifteen thousand francs by the piece

as wages, Carpeaux was paying by the day what amounted to at least twice as much; for no workman wished to engage himself to reproduce a group so full of movement and with so much cutting, and presenting so many difficulties. The days passed; the workmen advanced slowly, although Carpeaux was always among them, working himself with compass and chisel. His pecuniary supplies were exhausted and the artist had already received payment in full for a work which as yet was not nearly finished. I was able to obtain from the Minister a supplementary sum, which I retained, and with which I paid, each week, the artisans engaged in the work who had refused to continue unless they were assured of their wages. I put my little purse at the disposal of the sculptor, or rather of his workmen. I got the Minister to make new advances on future works to adorn the Opéra. In short, I did everything in my power to assist the artist, who fully deserved this solicitude on account of the straits in which he found himself, which were caused by the unforeseen expenses attached to the execution of his great work. But time passed, each day augmenting Carpeaux's debt, and decreasing his resources, until it would have been sheer cruelty and injustice to demand of this valiant sculptor sacrifices greater than those he had already made. I received from him at this time letters really unhappy over his condition. And after each had done his best in the unfortunate situation in which he was placed, Minister, sculptor and architect, it had come to a stop. Money was lacking on all sides at once, so that even if the contest had not taken place, it is probable that Carpeaux would

never have completed his work; and even if money had not been lacking, the contest would have prevented him from going any farther. There was no one to blame; above all, the artist must not be blamed if imperious necessity or perfectly legitimate desires would not permit him to bring his work to that state of perfection of which he was capable.

This perfection certainly would not have changed the general aspect of the work, but it would have effectually contributed to the softening of certain vulgar details, and to the disarming of the critics who were immediately aroused by this carelessness of execution.

After all, are the consequent events to be entirely regretted? A more perfect group, without doubt, would have aroused less discussion; it would not have given to its author that extensive popularity already acquired and merited, and Carpeaux, less violently attacked, might not have had that supreme joy of artists of worth — both disparagement and enthusiastic applause! If the former often wounds severely one's *amour-propre*, it also makes the artist rebound violently, and after a moment of anger, prepares him for the daily struggle better than any amount of praise. It is this struggle that preserves life, that increases the spirit, and stimulates thought, and I do not think the creator of a work can hope to leave a trace of his passage here below, unless the popularity derived from criticism has begun by being as great as the popularity derived from praise. Carpeaux received the two baptisms of milk and gall, and his name will be preserved by posterity.

However that may be, when the statue was unveiled,

there were immediately heard, side by side, the most passionate eulogies and the most violent attacks. But it was not so much the artistic question which excited the opposing camps, it was rather that of violated conventions and of morality outraged by cynicism. It seemed that, since the odes of Piron and the illustrations of l'Arétin no human production had advanced the pornographic idea to such an extent. Erotic old men stopped with complacency before these figures of shameless women; young men smiled or made some low joke when passing before this circle of disheveled dancers; mothers led their sons away from the façade of the Opéra, and hypocrites lowered their eyes obliquely in the presence of this orgy of material forms. In fact, it was said, that beside this living debauch, the statues of all the Venuses and even of the Hermaphrodite were objects of sanctity, and it would seem more natural to place them in a church, than to place this accursed group on the façade of a theatre.

The discussion that took place over this point degenerated into almost a religious discussion, and there were only a small number of people who considered art in connection with Carpeaux's work.

Then letters began to come from all sides; letters that were — it goes without saying — mostly anonymous, were sent to the Minister, to the Court, to the Senate and to the architect! I possess a complete collection of this correspondence.

All these letters, the work of earnest people, of frauds or of envious men, of artists or of critics, were written in the same strain; demanding the removal of Carpeaux's group, and condemning its composition or

its execution. It would appear useless and tedious to display these letters, which, since they were either unsigned, or else signed with a pseudonym, do not merit the honor of publication. Nevertheless, I feel that I should give extracts from some of these letters, because, written from all parts, and to all the personages who could interfere in the ultimate decision, they show the principal reasons that were alleged with such dogged persistence. Actually, these reasons were accepted by the Emperor, and the Maréchal Vaillant, then Minister of Fine Arts, who decided, after much deliberation, to have the group removed. But architects are occasionally stubborn, and, by gaining time, they are able to await events which alter resolutions and commands.

The following is one of the letters; it is undoubtedly from a liberal suffering under the yoke of the Empire!

SIR:—Without doubt there is a certain beauty in M. Carpeaux's group.

But there are many kinds of beauty and is the Academy of Music—a house of ill-fame?

If M. Carpeaux has not thought it necessary to create for the façade of the first theatre in the world, the ideal grace, distinction and refined style of which the Taglionis, Esslers, and Livrys were charming types, at least he could have given us something better than this Dance of Death.

Again, if there were any grace of movement or of pose!—but nothing! nothing! nothing!

After all, does M. Carpeaux know what constitutes style, and refined methods, and good taste?

Let us add at once, that his is the style of our epoch—of the Lower Empire—the decadence of art and of morals, which always are allied.

The style of—the Greeks.

27th of August, 1869.

I do not know exactly what he means by that last phrase about — the Greeks; but it must be something very wicked. At any rate Carpeaux can boast of having had his share; perhaps I, too, received a few splashes.

On to the next!

Ah! This indeed is in the most perfect taste! I have a score of this sort.

The truth about the group at the Opéra; (a sign of extreme youth).

Carpeaux (being without doubt from la Bièvre) has reproduced the final quadrille of a ball of laundresses on the banks of that charming river, the morning of a Friday in mid-lent.

Certified —

Boncorps Arcueil.

I ask your pardon for quoting this delightful note; but it was of a type which was often reproduced.

The following letter is more moderate in form; it is a type of reasonable correspondence and, perhaps, is even just.

SIR: — The group by M. Carpeaux inspires a unanimous repulsion in all honest people, and even in those who are uninitiated in the art of sculpture. It seems, when one beholds this unfortunate group, as though we saw some hideous blemish on the face of a beautiful woman; besides its defects, its proportions destroy the effect of all surrounding objects.

(Here follows a long dissertation on the proportions etc.) Then:

But here, when one should be charmed by persons expressing through gracious movements the stately elegances

of the theatre, on the contrary, nude women, rendered hideous by the heads of satyrs, are guided by a rickety genius, panting and exhausted.

Always, if the execution is facile one may be less severe — but this appears to be the work of a suffering creature, and displays all his weaknesses.

Just as no woman is beautiful without modesty, so sculpture is an art which is nourished only by beauty and purity; good taste will always be the good sense of genius.

(There! that is a fine sentence.)

When this group disappears and is fittingly replaced, the façade of the Opera will again wear the beautiful aspect which appertains to it, and will be, together with the rest of the building, the glory of its author, despite the slanders of envy, the inseparable companions of Talent.

(That is a little paragraph which seems to me very well written; this correspondent certainly has some good in him after all.)

No one is better able to judge than M. Garnier, who has written so nobly and who speaks so well, (I did not make him say this) how at the sight of this unhappy group the contemporaries of Phidias, of Ictinus and of Alcamenus would have shuddered with horror.

(Oh yes! I know this well, and I shudder myself at the thought of that shuddering.)

There is a post-script to this letter demanding the immediate suppression of the group; but this post-script contains many sweet things about me; also it took much courage on my part to leave it out, since I cut out at the same time a homage which would make me believe that I was almost the only man, in fact we may say *the* only man in the world who still possessed

any Talent. I would love to believe that, but, as evil chance will have it my admirer did not tell me his name, and that makes me hesitate a little! He may belong to the police!

And then I received this other letter which seems less gracious, and gives me cause for reflection.

MONSIEUR CHARLES GARNIER —

Since you have had the honor to build the greatest building of the century, you should at least be worthy of it — and you are not.

(Heavens! How I regret my first correspondent.)

You are not, because, either through complicity or through weakness, you have allowed to be placed on the façade of the Opéra, a scandalous group, and perhaps you have even desired it!

I consider you, therefore, as guilty as the man Carpeaux — (“the man” is harsh!); for you had the authority to refuse this filthy thing, which ought to be shattered to atoms. I have a wife, Monsieur, I have daughters, passionately fond of music, who go frequently to the Opéra! It will now be impossible for them to do so, for I will never consent to take them into a building of which the sign is that of a house of ill-fame. (That has been said before.)

If your weakness permits you to leave this group in its place, Monsieur Garnier, know well that, whatever your talent may be, a talent I do not wish to deny, (Ah! That does me good) you will merit nothing but the curses of honest men, in thus becoming an accomplice to a detestable work.

It is not enough, Monsieur, that you should be an architect of note, you should also have a moral sense, and it seems to me that you have lost this moral sense. (No, no, I assure you!)

I beseech you then, Monsieur, in the name of that respect which you owe to yourself, in the name of outraged morality, in the name of all heads of families, to cause this obscene work to be removed immediately, and you will thus gain the esteem of all honest people. Otherwise, Monsieur, you, the abettor of an infamy, will be overtaken some day by remorse, and your name, until now without stain, will be placed in the shameless mob of the despisers of virtue and morality.

Accept, etc.

VTE. DE A. R. DE C.

And so, having allowed the group to remain in its place, I am now in the "shameless mob"! But it is strange! I have not yet been overwhelmed with remorse!

Enough of quotations! I suppose the official letters which were addressed to the Maréchal Vaillant, were a little more reserved in their terms. But I am certain their meaning was the same, and that the question of outraged morality and the disproportion of the group to the building were treated in every letter that was sent.

Nevertheless, the Minister kept silence, and I, to escape for a little the threatening wave of correspondence and conversations, all on the same subject, left Paris for a fortnight, trying to forget for a time this explosion of modesty, which also produced numerous small explosions of the opposite sort. The disturbance appeared to be calming down, at least at St. Jean-de-Luz, whither I had retired. I had heard nothing further, when one day I received this telegram which I transcribe word for word:

"PARIS—For St. Jean-de-Luz, 28 August, 1869.

GARNIER, Architect of the Opéra.

Saint-Jean-de-Luz. (Basses Pyrénées),

Group by Carpeaux injured through careless surveillance — general indignation. Letter to-morrow.

CARPEAUX.

I avow that this telegram troubled me greatly. I immediately replied asking details. Hence I discovered that same evening that someone had thrown a bottle of ink at the group, and that several figures were badly stained. I received the following day, circumstantial details of the outrage, and I wrote to Louves, my inspector, to cover the group provisionally with cloths, so that we might reflect on what should be done without gathering the crowd, which it appeared, was massed before the façade of the Opéra. But my desire, my instructions even, could not be carried out. Carpeaux was absolutely opposed to having his work covered, and wished rather to show to all the act of vandalism of which it had been the object. I did not understand his attitude, though later it could be explained by the sort of absolution which everyone accorded to the group. In the face of this last event, they forgot somewhat the shocking nudity, and they now saw only a great sculptural production threatened with ruin. The artist without doubt appreciated this return to the truth, and finding in this feeling in favor of his work a compensation for the bitter criticism from which he had suffered, he did not wish to bring to a sudden conclusion a movement so favorable to himself.

I returned to Paris, and undertook immediately the

removal of the stains. But I appeared too eager to Carpeaux, who, with great discretion, wished to test thoroughly the different methods which had been proposed to remedy the accident. I made this study as completely as possible, and, believe me, it was no light task! For from the instant when the bottle of ink was thrown until the moment when the stain was finally removed, there was continuous deluge of letters from a thousand inventors, each recommending a device certain to achieve the desired result. I would never have believed that a blot of ink could spread so far and that a hundred ink-wells would be emptied to efface the damage caused by one!

Naturally, I had to repulse all the processes which I could not test before using, and I confined myself, with the aid of one of my inspectors, M. Sabathier, a civil engineer and an excellent chemist, to discovering between us that which seemed most likely to succeed.

As our experiments might aid others in the future, I think it well to speak briefly of them.

We made a number of experiments on pieces of Echaillon stone of the same composition as that of which our group was made; moreover, as all chalky substances are eaten away by free acids, it was impossible to use anything containing an acid to remove the ink. Our experiments rested largely on the use of chlorine in solution, of hypochloride of lime, of soda, of potassium, of zinc, of protochloride of tin, etc. Seeing that result of these different agents was only a partial effacement, often leaving ineradicable spots, we had to find some other means to our end.

M. Esquiron, who had already executed for the

Opéra several special cements, and who was with us in our attempts, recalled the experiments he had formerly made in bleaching textile fibers and tissues, and the splendid results he had obtained by means of a very unstable salt of hypochloride of aluminium which decomposed rapidly in its elements, without any acid reaction, and of which the solution always remains neutral.

We made several tests with this salt, always adding some hypochloride of soda and lime; then an excess of aluminium hydroxide, the reason for this excess being the curious property of this last body, of absorbing certain salts and of decomposing others, by seizing upon their base. These experiments succeeded perfectly, and we felt that they offered a sufficient guarantee. And in fact, the operation was successful and no trace of the stain remained. It was thus by the aid of a mixture of hypochloride of aluminium, of soda and of lime with the addition of aluminium hydroxide, forming a thick paste, that the ink was removed. The substance was applied twice, the surface being thoroughly washed with pure water after each application.

After the excitement aroused by the appearance and removal of the stain, the enemies and opponents of the group, who had somewhat subsided, recommenced their campaign with fresh vigor — the letters, the stories, the recriminations, began anew, and to such good purpose that the Maréchal Vaillant, pushed from above, dragged from below, worried from all sides, decided finally in spite of my entreaties, that the group by Carpeaux must be removed, and that it should be re-

placed by one less objectionable and better proportioned to its site.

There was nothing more to be done. The Senate, the Chamber of Deputies, the Minister, and the sovereign himself were unanimous in desiring the removal of the group. However, they commissioned me to choose the artist who should execute the new group, and I obtained their permission for Carpeaux to compose a new work to replace his old one. It was also decided that I should find some secondary place in the Opéra in which to place the unacceptable group, which would find grace in the eyes of its detractors if it were in a less exposed position.

These conditions seemed good to me, for I saw in them a means of evading the commands which had been given. I therefore gave Carpeaux his orders, making him see that if his new work succeeded he would have the advantage of showing that his talent was not confined to one sort of work, and that if he was not satisfied with it, he could stretch the making of his model over two or three years, in which time the feelings of his adversaries might materially change. There was, moreover, a large sum of money coming to the artist, who, by composing a more simple group, would not this time be worried by the question of expense. All this seemed to me the best method of quieting the public, of remunerating Carpeaux to a certain extent, and of giving him an opportunity to create another remarkable work, although differing from the other in that draperies should conceal the nude figures.

In spite of everything, it was very difficult to make Carpeaux listen to reason for he had been justly

wounded by the refusal of his group; but I made him see all the advantages existing in his acceptance; I showed him several places that might suit him, and in the visit which he made in search of this site for his group, I was anxious to agree to the one he picked out — that is, under the arch of the great staircase, which is to-day occupied by the Pythia of the Duchess Colonna. It is true that none of these sites appeared at all suitable to me, and the one that Carpeaux chose was absolutely impossible for reasons of effect, of dimension and of architecture. But that mattered little, there was plenty of time in which to fix on a definite situation, for the Minister agreed that the group should not be moved until its successor was ready to be set up. I pretended to accept Carpeaux's choice, but I would never have begun to put this consent into execution. Moreover, the transportation of the group seemed extremely difficult, for it was constructed in three pieces, held together by gudgeons and strengthened by bands which fastened it to the wall. They would run great risk of breaking something when detaching and moving it, and not for anything in the world would I have undertaken such a task and been adjudged a vandal if a toe or a nose had been detached *en route*! But, I repeat, one must temporize: I could not absolutely go against imperative commands, so I had to employ some subterfuge, which was, on the whole, very easy; for in the bottom of their hearts, both the Minister and the Director of Public Buildings felt that the measure was harsh and inopportune.

Finally Carpeaux yielded, for the moment at least, and said, as he left me, that he was perfectly satis-

fied, but it seems that on the road he encountered various people who spoke to him of dignity, of resistance, and of a thousand and one things which are all very fine in theory, but rather less so in practice; so that the following morning, as I was on my way to report to the Minister, I read in the "Figaro" a little note from the artist, who blustered, who shut his eyes to his former determination, and finally refused to allow his group to be deposed and to replace it unless the Emperor himself gave him a formal order to that effect.

This was a great mistake; by letting the press have knowledge of what was going on, he threw away all chance of extricating himself from the tangle in which he was caught, and by mentioning the name of the Emperor, he rendered his position still more difficult, for it was the Emperor who, yielding to the solicitations of a great number of people, had given the order to the Maréchal Vaillant to have the group removed.

I wished to exorcise the impending evil; I went to see Carpeaux. I wrote him a long letter, imploring him to reconsider, and insisting that he come to me at once at the Opéra. But Carpeaux merely sent me the following note:

MY DEAR GARNIER, — After much reflection, I have decided to refuse to execute a new work to replace that which the administration suppressed to-day, although they had previously accepted it.

If His Majesty, the Emperor were to give me a formal command, I would naturally be forced to obey.

But, in any case, it would be impossible for me to undertake the work amid existing conditions.

A thousand greetings,

J. B. CARPEAUX.

November 27, 1869.

I would not consider myself beaten, and did my best to make him change his mind, telling him that it was not a question of art which hung in the balance, but rather a question of morality, which would wear itself out in time, and it was just the time which he should gain at all odds. It was useless; he answered me the next day by another letter in which he said, that he would change his mind for no consideration, and that he would not meet me as I had asked him to do.

I was very much put out by the whole affair. I understood perfectly Carpeaux's irritability, and I knew that his refusal came from a sense of personal dignity, for which no one could blame him, and as I would have felt the same way if I had been in his place, I insisted no further, but said to myself that after all, Carpeaux's resistance might have a more useful effect upon the Minister than my interference and my friendship.

It was not so, however; the note inserted in the "Figaro" aroused the anger of the Maréchal Vaillant, who considered this public claim slightly impudent; and as he was the stronger, Carpeaux had to yield, so on the 8th of December, 1869, Carpeaux having officially refused to undertake the new commission, he entrusted it to Gumery, who did not have to give proof of his talent.

Gumery set to work, and began his sketch which was conceived in the spirit of the other groups on the façade, and, naturally, I followed this work closely, as I did the work on the model which he executed later. But it was not without a certain pang at my heart that I went to see his sketch and his model. I felt

very much as I might feel when visiting a gentleman who was only awaiting my death in order to marry my wife. Nevertheless, I could not discourage Gumery in his enterprise; his group was well arranged, and had many pleasing lines. Moreover, one had to use tact in dealing with this eminent sculptor, who was very ill, and ravaged by that terrible disease of the lungs which carried him off the following year during the dreadful days of the siege of Paris. It is always with great emotion that I remember the energy, and the forceful spirit of this friend, who, knowing that the end was approaching, worked with the greatest zeal in order to leave to his wife and children enough to save them from utter poverty. But I assure you that this energy, preserved in a factitious manner, this fever for work, increased by the fever of consumption, was both painful and sad; and, in the face of the efforts of poor Gumery to finish the work promptly, I often felt distraught, and asked myself if I was not wrong in suggesting to the Minister that he should execute the new group!

Gumery could not live long enough to see it finished — the very model was in part the work of his men, and in spite of the great qualities which exist in this, his last work, one realizes that if Gumery had been in good health, he would have given to his work that powerful and special mark which distinguishes the sculptor of the great crowning piece of the Opéra and of the fine statues on the monument of Chambéry.

Gumery was not only a *statuaire* of great worth, but he was also a decorative sculptor, composing grandly and giving to his figures that architectural impression

so valuable, so indispensable even, to the fine effect of buildings. His sculpture, which partook somewhat of the Roman sculpture at its best period, was, nevertheless modern, life-like and slightly naturalistic. This prepossession for nature, combined with the antique traditions gave to his works an exceptional charm, and made of this eminent artist one of the finest representatives of our French school. Composing as with a stroke of genius, executing with remarkable skill, Gumery was the most valuable of collaborators, and one might be certain, in engaging his services, to experience neither error in exactitude nor artistic defect.

However, time passed, the events of 1870 overwhelmed us. All work was stopped, and no one bothered about the Opéra, converted during the siege into a storehouse for provisions and a commissariat station. Carpeaux's group was forgotten, and Gumery's model, after having been cast in plaster, remained in the studios of the state. Almost two years went by, and one might have thought that Carpeaux's dancers, after all their vicissitudes, were to take up a definite position on the façade of the Opéra. But under the ministry of M. de Larcy, as a large part of the Chamber, hostile to the Opéra on account of its origin, considered the building an expression of political feeling, the question was taken up once more. Several impetuous light-horsemen, M. de Lorgeril at their head, began to batter the work of the sculptor, and charges, unjust and even outrageous against Carpeaux, were brought up in the tribune. Before an opposition more passionate than just, it was difficult to ask funds from the Chamber for the completion of the building, especially as it had

become, for certain fanatics, merely the frame for an abhorred group. In order to calm these spirits, it was necessary to promise the Chamber that Carpeaux's group should be removed and replaced by another; and to prove to them that a model was already executed, and only awaited reproduction in Echaillon stone. That I might be honest, which sometimes happens, even with ministers, the reproduction had to be begun, and I received orders to procure immediately the stones destined to become the new dancers.

The following year, conditions were the same. Before they would vote us funds, the Chamber, or at least certain members, had to be satisfied on the same point; and my dear and regretted friend Beulé, who at that period had a renowned influence in artistic questions, urged me to rush the work on Gumery's group, as he was certain that if this much satisfaction was given to our opponents, the annual allowance for the Opéra would not be refused again. I hurried the workmen, new men directed by Thomas whom the Minister had appointed to superintend Gumery's posthumous work, and the group was finally finished.

But little by little, indifference, or rather the calm after the storm, increased in regard to Carpeaux's work; the feelings of the majority in the Chamber modified. Epigrams became less frequent, and they no longer demanded the removal of the group. Then came the burning of the old Opéra. The work on the new theatre was carried on with great energy, almost with feverish haste, and the dancers by Carpeaux continued to dance on their pedestal; while Gumery's

group waited patiently in a studio on the *île des Cygnes*.

Carpeaux died of a cruel disease; the sympathy which was owed to his great talent developed with the lavishness which had characterized his disparagement. The sculptor, uplifted by his art, became one of the glories of France, and his group one of the great works of our epoch. The death of the brave artist had the usual effect; those who had heaped insults upon him while he lived, could find no words to express their admiration for him now that he was dead. Carpeaux's group became the goal of pilgrimages, where wreaths, bouquets and epigraphs were heaped up to the glory of the dead sculptor. Who would have dared to speak of changing the group? Who would have ventured to suggest its removal? This idea even would already have been regarded as sacrilege and no one would have had the courage to advance it. Carpeaux had already entered the era of posterity which glowed for him with honor and glory.

We may therefore believe, we may hope, that Carpeaux's great work will rest as securely at the Opéra as Rude's "Departure" at the Arc de l'Etoile. And, if some day justice is done, and Gumery's last work is shown to the public, a suitable site will be found for it, which it can occupy with dignity; but this should not be the one for which it was destined, when a false morality, which only laid hold upon vicious people, made them lower their eyes before forms at which they did not know how to look.

Artists do not regard modesty with the same eye as do mothers of families, church wardens and magis-

trates. Their continual studies of all natural forms cause them to see nudity where others see only nakedness, and it is only the fig-leaf that shocks them in undraped statues. Also, if Carpeaux's group awakened in some of them slight feelings of repulsion, it was not because natural forms were visible, but because these forms were, in certain details, slightly crude—it was not the so-called question of morality which touched them, but rather the purely artistic question.

Nevertheless, if certain hyper-sensitive or spiritual artists have cause to regret a lack of taste or delicacy in Carpeaux's work, they are none the less ready to recognize the splendid qualities that distinguish it, and I do not believe there is a single artist, whatever his school, his sentiment, or his temperament, who does not render homage to the firmness of execution in *La Danse*. One feels at once that one is not in the presence of an ordinary work of art, *banale* in its faults and merits, but rather before a piece of immense value, powerful in line, large in conception, life-like, which forces the regard to center upon itself, and compels admiration to vanquish any displeasure it might arouse."

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